

THE WALKING DEAD: THE OFFICIAL MAGAZINE #8 • Spring 2014 • Robert Kirkman • Melissa McBride • Dave Stewart • Melissa Hutchison

THE WALKING DEAD #8

ROBERT KIRKMAN TALKS S5 AND THE MOVIE

SPECIAL *TWDM* WALKER ISSUE:
BEING A ZOMBIE TAKES GUTS!



THE VOICE OF CLEM
MELISSA HUTCHISON



THE WALKING DEAD

THE OFFICIAL MAGAZINE

THE
END
IS
NIGH

THE S4 FINALE
IS UPON US!

We visit the S4 set one last time with...
Executive Producer **Greg Nicotero** &
Stunt Coordinator **Russell Towery**

INTERVIEWS

CAROL
MELISSA McBRIDE

PROP MASTER
JOHN SANDERS

COLORIST
DAVE STEWART

EXCLUSIVE

THE FALL
OF THE
GOVERNOR
PART 2
EXTRACT
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ISSUE #8
SPRING 2014
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MOVING ON!



"Don't look back, Carl!"

Thus Rick tried to motivate his son in 'Too Far Gone,' the fourth season's cliffhanging eighth episode. But it could be applied to the whole of *The Walking Dead*, from the comic, to the television show, to the video games. What's done is done – survival in Robert Kirkman's bleak vision of a dying world depends on always moving forward, just as the comic and TV series' stories have done. Ruing the past leads to melancholy and despair – just look at what happened to Morgan.

And yet there are moments of happiness within *The Walking Dead* world, and these must be savored and enjoyed while they last. It's these little flashes of joy that often provide *The Walking Dead* with its most stirring, provocative and memorable moments. *Carpe diem* (i.e., 'seize the day') has become a much-overused phrase, but nowhere is this more truthful than in a zombie apocalypse. It's certainly a mantra that epitomizes the stoic characters played by Melissas McBride and Hutchison – respectively, Carol in the TV show and Clementine in Telltale's video game series – both of whom have been through the emotional wringer somewhat and join *TWDM* for a chat this issue.

But they are just the tip of the iceberg – we really do have an ultra packed issue this time, from set visits to novel extracts, from helping to select a new *Walking Dead* toy figure (we're really stoked about this one!) to interviewing one of the comic world's greatest colorists. And that's not even touching upon the small detail that this issue is a 'Walker Special' – we've put together a little history of zombie fiction and how it's influenced and differs from *The Walking Dead*, as well as a psychological analysis of the walkers and a pick of our favorite flesh-eaters.

Simply put, there's a lot to look forward to in this issue and more to come throughout the rest of the year. So, don't worry Rick, we're always looking ahead.

Until next time... Sayonara!

Toby

Toby Weidmann, editor

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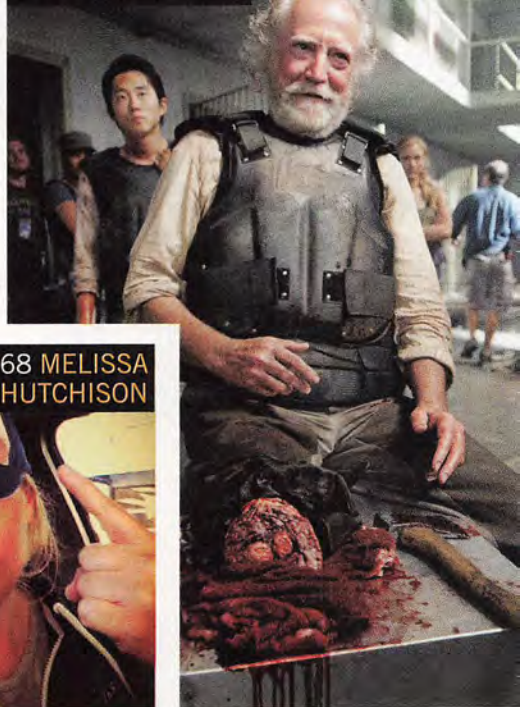
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22 ZOMBIES RULE, OK!

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50 SEASON FOUR SET VISIT

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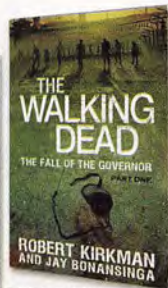
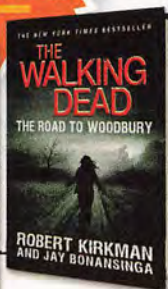
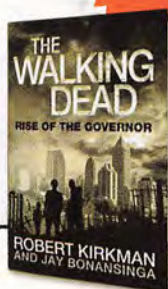
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WIN!
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"There are some things you don't come back from. You either live with them, or you don't."

THE WALKING DEAD THE OFFICIAL MAGAZINE TITAN SKYBOUND

HEAD SHOTS

A full round-up of everything that's been happening in *The Walking Dead* and beyond

SURVIVAL OF THE FITTEST

How would you cope in a walker apocalypse? Would you be dodging in and out of walkers on a supply run like Glenn, or someone who got swallowed up by the herd like Patricia or Otis? Some *Walking Dead* fans have already put their walker-evading skills to the test with *The Walking Dead* Escape, a thrilling walker obstacle course, which, after proving a hit at San Diego Comic-Con in 2012, has popped up in a range of locations across the US, including an aircraft carrier.

If you've missed your chance to outrun the undead to date, fear not, as *The Walking Dead*

Escape may be coming to a city near you. All-new dates have been confirmed by Skybound Entertainment, including one in the home of *The Walking Dead* itself, Atlanta.

Announcing the new dates, *The Walking Dead*'s Robert Kirkman told *Entertainment Weekly*: "*The Walking Dead* Escape is something that's been an absolute massive hit for us. It was immensely popular at the New York and San Diego Comic-Cons, and now we're going wide with it. It's a fun way to spend the afternoon, especially if you're a big *Walking Dead* fan. It's an experience



unlike anywhere else. You can live the kind of things you see in the comics and show, and go to a place and get chased by zombies. Or go to a place and watch your friends get chased by zombies. Nobody gets eaten, which is the best of both worlds!"

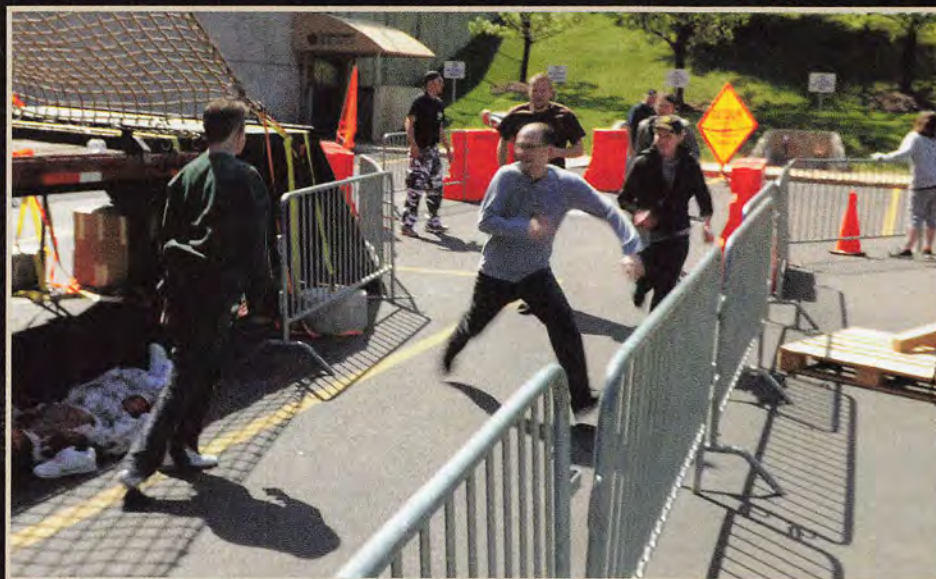
Reaction to the Escapes so far has been great, so it's bound

to blow you away. Not literally, as guns are against the rules, of course. Dates announced so far are:

- Baton Rouge, LA – April 24, Baton Rouge River Center Arena
- Houston, TX – April 26, Reliant Stadium
- Miami, FL – May 3, Sun Life Stadium
- Tampa, FL – May 10, USF Sun Dome
- Jacksonville, FL – May 17, EverBank Field
- New Orleans, LA – May 24, Mercedes-Benz Superdome
- Atlanta, GA – May 31, Philips Arena
- San Diego, CA – July 25 and 26, Petco Park (for San Diego Comic-Con 2014)

More dates will be announced shortly, so to find out more, keep your eyes on:
www.thewalkingdeadescape.com

Official sites: www.skybound.com,
www.thewalkingdead.com, and
www.amctv.com/shows/the-walking-dead



MORE TOYS FROM MCFARLANE

NEW FIGURES OUT, P.9



THE FAN POLL RESULTS ARE IN! P.10

SEASON FOUR EPISODE LIST

'30 DAYS WITHOUT AN ACCIDENT'

Written by: Scott M Gimple
Directed by: Greg Nicotero

'INFECTED'

Written by: Angela Kang
Directed by: Guy Ferland

'ISOLATION'

Written by: Robert Kirkman
Directed by: Dan Sackheim

'INDIFFERENCE'

Written by: Matthew Negrete
Directed by: Tricia Brock

'INTERMENT'

Written by: Channing Powell
Directed by: David Boyd

'LIVE BAIT'

Written by: Nichole Beattie
Directed by: Michael Uppendahl

'DEAD WEIGHT'

Written by: Curtis Gwinn
Directed by: Jeremy Podeswa

'TOO FAR GONE'

Written by: Seth Hoffman
Directed by: Ernest Dickerson

'AFTER'

Written by: Robert Kirkman
Directed by: Greg Nicotero

'INMATES'

Written by: Matthew Negrete & Channing Powell
Directed by: Tricia Brock

'CLAIMED'

Written by: Nichole Beattie & Seth Hoffman
Directed by: Seith Mann

'STILL'

Written by: Angela Kang
Directed by: Julius Ramsay

Episode 13

Written by: tbc
Directed by: tbc

Episode 14

Written by: tbc
Directed by: tbc

Episode 15

Written by: tbc
Directed by: tbc

Episode 16

Written by: tbc
Directed by: tbc

*Details correct at time of press

LOOKING BACK AND FOURTH

With the fourth season of AMC's *The Walking Dead* coming to its thrilling climax as this issue of *TWDM* hit newsstands, it's time to look back over the season. And what an incredible season it's been!

The threats and shocks came thick and fast: first the prison inhabitants dropped like flies to a virulent influenza; next we saw Rick (Andrew Lincoln) expel one of the original survivors, Carol (Melissa McBride), from the group; swiftly followed by the return of the Governor (David Morrissey) for his explosive final hurrah and the fall of the prison. And that was just the first half of the season. We lost some friends – including poor Hershel (Scott Wilson) – and gained some new faces, including Abraham (Michael Cudlitz), Eugene (Josh McDermitt) and Rosita (Christian Serratos).

The series continued to be one of the most crowd-pleasing shows on the box. The mid-season premiere ('After'), for example, delivered 15.8 million viewers, with 10.4 million of them being in the coveted adults 18 to 49-year-old bracket.

"Thanks to the fans, who have been so supportive of this show in so many ways. We share your passion for this world," said



Charlie Collier, AMC president. "Thanks also to the terrific team of writers, starting with Scott Gimple and Robert Kirkman, who, with our outstanding executive producers, cast and crew, pour their hearts into this series, always with the fans in mind. I speak for everyone at AMC in expressing my sincere appreciation and our shared excitement for the journey ahead. Chocolate pudding for all!"

Given its massive following, it would be a huge surprise if the fourth season finale (yet to be aired as *TWDM* went to press) didn't match and/or improve upon these figures.

Sadly, the fourth season has probably seen off the Governor for good. Producer Gale Ann Hurd told *Zap2It*:

"That was a head shot! Lilly (Audrey Marie Anderson) shot him," suggesting that, although Morrissey's character could make a guest appearance, like Shane (Jon Bernthal) and Lori (Sarah Wayne Callies) in a 'hallucination,' he won't be physically returning. Bah!

THE COVER GALLERY

Each issue, *TWDM* is published with exclusive variant covers. Here's what's on offer this issue:



PHOTOS: Gene Page/AMC, Frank Ockenfels 3/AMC

HEAD SHOTS

A full round-up of everything that's been happening in *The Walking Dead* and beyond

TRADING POST

In a zombie apocalypse, trading supplies with other survivors would become pretty vital. We may not have been swamped with walkers yet, but why not get into the trading spirit with Cryptozoic's latest trading cards based on AMC's hit show?

The new set is based on season three of AMC's *The Walking Dead*, but considering the season was so big in terms of new characters and settings, it's no surprise that Cryptozoic has split it into two parts, widening the scope of the cards and providing even more autograph sets. The Season Three Part One set features Rick and the rest of the survivors who were holed up in the prison. Part Two focuses on Woodbury and the people who populated this seemingly benign town, including the Governor himself.

Each set comes in its own 3D box display – the Part One box features Rick, Daryl, Lori and the other prison survivors, while the Part Two box showcases the Governor settling in on his armchair for a relaxing evening of walker head-watching.

In each set, look out for the special randomly inserted Sketch, Wardrobe and Autograph cards, with the Wardrobe cards including scraps of the actual costumes used in the show, and the Autograph cards being signed by the cast. There are five cards per pack and 24 packs per box. Both sets are available in the second quarter of 2014, with each pack priced at \$3.50.

Find out more: www.cryptozoic.com



TO INFINITY AND BEYOND

Daryl Dixon is many a fan girl's favorite character, so it's highly appropriate that he's inspired the latest garment from Her Universe, the company

that specializes in clothing designed for female genre fans.

When the weather takes a turn for the worse, the crossbow-wielding redneck bad-ass is known to cover up with his Western-style poncho, and Her Universe loved the pattern so much it's inspired this infinity scarf, modeled here by Her Universe founder Ashley Eckstein. Lightweight and with one size fitting all, it's the perfect accessory whatever the weather. It's priced at \$25.

For more, see www.heruniverse.com



SMALL BUT DEADLY

The Minimates range of articulated *Walking Dead* figures continues to grow, and with the help of our readers, it's going to get bigger still. Turn to page 38 of this issue, and you will have the opportunity to not only see behind the scenes of the creation of these two and half-inch high figures, but also get to vote on which walker Diamond Select Toys will produce next.

In the meantime, here's a photo of the new series five assortment set exclusive to Toys "R" Us. Featured in the series are: Abraham; Michonne in prison riot gear; Eugene; a bearded Rick Grimes with backpack; the armless female walker and military zombie from issue 55; and the emaciated walker and padded vest zombie featured in issue 53.

You gotta love 'em!

RETURN OF THE MACK

TWDM has long been fans of McFarlane Toys, even before the action figure and statue specialist was producing collections for *The Walking Dead*, both for the comic and the television series.

So we've been super-excited about the release of its series five figures, based on season three of AMC's *The Walking Dead*, ever since we first heard about them (we got a sneak peek at the designs at last year's San Diego Comic-Con).

Included in this series are lovers Glenn and Maggie, decked out in their prison riot garb and ready to retake the survivors' new home, plus one of the season's new additions, Tyreese, wielding a shotgun, but also with his trusty hammer hanging from his belt. Another figure in the set is Merle Dixon in walker form – as if walkers weren't scary enough on their own, having a blade hand makes him look even more threatening. Meanwhile, we love the second zombie in the range:

the charred walker, as featured in the Governor's pit and burned by Milton to stop his mad boss from using them against the prison group. The walker appears glowing with heat in a highly lifelike mold. Also just released is everyone's favorite hero, Daryl Dixon, complete with his bad-ass chopper.

These may be the coolest figures from McFarlane Toys yet.

Find out more at: www.spawn.com/toys



THE WACKY DEAD

As we're sure you already know, TWDM is a big fan of Funko's ranges of figures based on AMC's *The Walking Dead* (check out our review of the company's Pop! figures on page 85), as they add a dash of cuteness to our favorite show.

Funko's Mystery Minis are a range of small, cute figures, boxed individually – until you open the box, you don't know what you're going to get. A little like entering any building in the zombie apocalypse – will there be a friend inside, or a ravenous walker? They're very cute and very collectible. The Mystery Minis available in the

latest set include Rick, Carl, the Governor, Daryl, Walker Penny, Michonne and her Pets.

The Mini Wacky Wobbler set, meanwhile, adds a touch of the absurd to the characters with their bobble-headed movements. Featured in the new four-pack are a uniformed Rick, a crossbow-wielding Daryl, a cloaked and katana-brandishing Michonne, and the walker killed by Andrea in the RV. You might not think it's possible for a decaying walker with a screwdriver through its eye to be cute, but it is!

Both sets are available now, priced at \$7.99 each for the



Mystery Minis and \$28.99 for the Mini Wacky Wobbler four-pack.

Find out more at: www.funko.com



THE TWEETING DEAD

We trawl Twitter for fun *Walking Dead* tweets so you don't have to...

"When you're buying TWD 120 and Dead Body Road 2 today, make sure you snag a copy of DEADLY CLASS 1. You'll thank me later. GREAT book."

@RobertKirkman

"Fly under the radar. better for sneak attacks." @SteveYeun

"Noodles with nicotero."

@wwwbigbaldhead

"I know there's a lot of football goin' on today, but I gotta say, for some reason, I'm thinking a lot about Herb Trimpe."

@ScottMGimple

"I always feel like somebody's watching me. Zombies are nothing compared to the Nerf War I'm in!"

@ChandlerRiggs

"#Calmbeforestorm #Abrahamsarmy."

@Cudlitz

"As long as I've been acting I still want to look at the camera hehehe Lucky bastards on The Office and Modern Family!" @cserratos

"You look good enough to eat."

#NationalComplimentDay

@WalkingDead_AMC

WHO TO FOLLOW...

@RobertKirkman; @SteveYeun; Norman Reedus @wwwbigbaldhead; @mcbridemelissa; @ChandlerRiggs; @LaurenCohan; @emmykinney; @Michael_Rooker; @ChadLColeman; Michael Cudlitz @Cudlitz; Christian Serratos @cserratos; Gale Anne Hurd @GunnerGale; @ScottMGimple; @bearmccreary; Chris Hardwick @nerdist; @TheWalkingDead; @SKYBOUNDENT; @ImageComics; @WalkingDead_AMC; @AMCTalkingDead

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NEWS IN BRIEF

THE PEOPLE'S CHOICE

AMC's *The Walking Dead* was nominated for four People's Choice Awards 2014 and beat off some pretty strong competition to win two of them. The show itself won Favorite Cable TV Drama, and Rick Grimes (played by Andrew Lincoln) won Favorite TV Anti-Hero. Bring on the Emmys and BAFTAs!

ESCAPE FROM ATLANTA

The unusually snowy conditions in Atlanta caused AMC's *The Walking Dead* to hit the news at the end of January as pictures of gridlocked traffic trying to leave the city soon invited comparisons. Social media was soon full of postings of the show's season one promotional poster of Rick riding into the city while abandoned cars block the opposite lanes.

One stranded motorist told *USA Today*: "It was like a scene from *The Walking Dead*," though presumably without any walkers to contend with.



5 TAKES FIVE

By now, fans in the UK will be used to watching AMC's *The Walking Dead* first on cable channel Fox and then on the terrestrial Channel 5. However, Channel 5 has announced it will not be airing season four. It's part of a general move that also sees the channel removing other US series including *Justified* and *Once Upon A Time* from its schedules. However, *The Walking Dead* will continue as always to be aired on Fox, now less than 24 hours after its US transmission, keeping UK fans more up to date than ever.

HEAD SHOTS

A full round-up of everything that's been happening in *The Walking Dead* and beyond

THE BEST OF THE BEST

Awards season may have drawn to a close in Hollywood, but we have some very special results for you.

The Walking Dead's official site TheWalkingDead.com has run a poll to find out what readers liked best about *The Walking Dead* comic throughout 2013, and the results are in! (Spoilers ahead for non-comic readers.)

With a cast of characters where no one is safe, there are always new characters to introduce, so the Best New Character Of The Year category was very closely fought, to the extent that it was a tie between two very connected characters. The joint winners are the mysterious leader of the Kingdom, Ezekiel, and Shiva, his pet tiger. In fact, Shiva proved to be so popular that her heroic sacrifice – while saving her master from a herd of walkers – won Death Of The Year, too.



Elsewhere, it should perhaps be no surprise that Negan loomed large over proceedings. Big Moment Of The Year went to the scene where Rick issued an ultimatum to Negan, kicking off 'All Out War.'

Quote Of The Year, meanwhile, went to Rick's "You ever hear the one about the guy who brought a baseball bat to a gun fight...?" line, when he thought he had the upperhand over the Saviors' leader.

Unfortunately, he didn't.

Perhaps more surprisingly, Negan also won Character Development Of The Year, although he does admittedly have a more complicated code of honor than we might have first expected. Just ask Spencer Monroe. Oh wait, you can't.

On a more visual note, *The Walking Dead* is as well-known for its striking full color covers as its evocative black and white interiors (check out our interview with colorist Dave Stewart on page 56), and the winner of Cover Of The Year puts color to great use. The winning cover, Issue 111, sees Negan brandishing a hunting knife while being liberally splattered with vivid red blood after his conversation with Spencer.

It's hard to argue with any of these results, so if you voted for all of the winners, give yourself a nice pat on the back.

DO OR DIE

Would you leave an injured fellow survivor to die? Or steal supplies from another group? These are the kind of moral quandries being posed to students of the Nordahl Grieg High School in Bergen, Norway. As part of their Religious Studies classes, school teacher Tobias Staaby has been using *The Walking Dead: Season One* video game from Telltale Games as a tool for his class to discuss ethics. The students vote anonymously on outcomes, and then discuss the results.

"I want a good catalyst for discussions about ethical theories or ethical dilemmas," said Staaby, interviewed for the NRK Alltid Nyheter news channel. "This game provides the students



with a space they can navigate and discuss based on the curriculum... The students are very motivated, and when one is engaged in the subject at hand, one will learn better. *The Walking Dead* presents some dilemmas they probably would not have thought of otherwise. That makes their answers to a greater extent their own."

THE WALKING DEAD NOVEL COLLECTION

ADVERTISING FEATURE

FROM THE MIND OF ROBERT KIRKMAN – THE LEGENDARY COMIC BOOK AUTHOR AND CREATOR OF *THE WALKING DEAD* – COMES A SERIES OF ALL-ORIGINAL NOVELS THAT THRUST THE READER RIGHT INTO THE MIDDLE OF THE GREATEST ZOMBIE EPIC EVER TOLD...

It might be crawling with zombies, but in the world of *The Walking Dead*, it's the human survivors that have often proved to be the most monstrous of all. From cannibals to convicts, there have been plenty of memorable villains to grace the series, but no single individual has proved a bigger menace than Philip Blake, better known to his friends and enemies as the Governor.

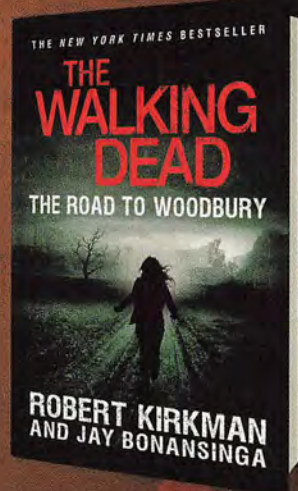
Introduced as the charismatic leader of the walled-off town of Woodbury, the Governor's true colors quickly emerged after coming to

blows with Rick Grimes and his band of survivors, leading to some of the most controversial and gruesome events of the series so far. Now, for the first time, discover the full story of how the man

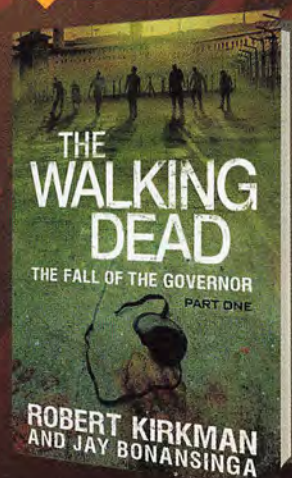
became the menace in this grisly, *New York Times* bestselling saga from comic book mastermind Robert Kirkman and award-winning author Jay Bonansinga.

Following in the footsteps of the universally-acclaimed graphic novels and the record-breaking television show, this essential companion series chronicles the cutthroat journey of *The Walking Dead*'s most infamous character. Get ready to learn the ghastly truth behind the Governor's origins, his rise to despotic leader of Woodbury, and his ultimate demise in *The Fall Of The Governor: Part Two*.

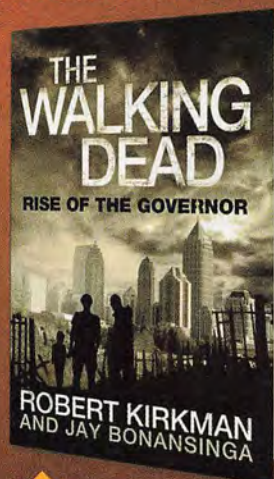
See how the Governor's bloody path of unspeakable cruelty leads to his ruthless conquest of an unsuspecting town in the sequel, *The Road To Woodbury*.



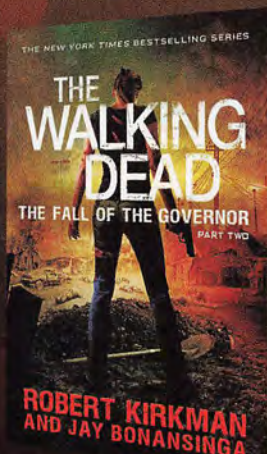
Watch the Governor and Rick Grimes face off in an epic reimagining of their legendary conflict in the third novel, *The Fall Of The Governor: Part One*.



All hell breaks loose in *The Fall Of The Governor: Part Two*, as the Governor's dark journey reaches its gut-wrenching conclusion...



Discover how unassuming Brian Blake became uber-villain Philip Blake in the harrowing opening volume, *Rise Of The Governor*.



Delving deeper into the Governor's world than ever before, this gripping series offers a unique window into the life and times of one of modern comics' most iconic villains and marks a must-have addition for any fan of *The Walking Dead*.

Additional information about each book can be found at:
[Facebook.com/WalkingDeadNovels](https://www.facebook.com/WalkingDeadNovels)



KIRKMAN CORNER

AN INTERVIEW WITH ROBERT KIRKMAN

With 'All Out War' coming to an end in the comic and season four of AMC's hit show also concluding soon, it's time to catch up with *The Walking Dead's* resident guru, Robert Kirkman. On the agenda this issue: Rick's hard life lesson; exploring the show's characters more fully; the rise of Negan; and a definitive answer on *The Walking Dead* movie. INTERVIEW: Tara Bennett

SPOILER ALERT: THIS FEATURE INCLUDES POTENTIAL TV AND COMIC BOOK SPOILERS

"A zombie doesn't care if you live or die. It's indifferent. The futility of trying to confront that really spoke to me on some kind of level."

Let's kick off with a question you've probably been asked a million times, but as this issue is a 'Walker Special,' we're going to ask it anyway: so... why zombies? Was there a moment in your youth that turned you on to the zombie horror subgenre?

My first introduction to the modern zombie – like a lot of people – was [George A Romero's] *Night Of The Living Dead*. I think the concept of zombies as an unrelenting, insurmountable force is irresistible. It's attacking this house and it doesn't really have a reason why it is attacking this house and you can't talk it out of doing it. It doesn't really care if you live or die. It's indifferent and just trying to exist. The futility of trying to confront that really spoke to me on some kind of level. It really excited me about the possibilities of telling stories in this kind of

universe. More than any other movie monster I thought it lent itself to human-centric stories, and things have worked out.

Let's talk AMC's *The Walking Dead*. In the back half of season four we have all of these separated factions from Rick's group. The clustering of characters has created some fresh interactions, so which mixture of characters have been the most fun to write?

I think the most fun is that, aside from Rick and Carl, really the majority of our groups have been separated in a way that we don't often see those characters interact. We have Maggie (Lauren Cohan), Sasha (Sonequa Martin-Green) and Bob (Lawrence Gilliard Jr) in a group. Those three have had scenes together, but I wouldn't have said they were close friends or in any way connected. Having them out on their own and having to survive and dealing with the uncertainty of what happened to everyone else, and having Maggie and Glenn (Steven Yeun) separated, has led to quite a bit of cool stuff. I think people will be pretty shocked where things end up and how, or when, these separate groups get reunited.

Rick (Andrew Lincoln) started out a completely different man than where he is now post-prison destruction. Where's he headed as the season continues?

This is the guy who makes a lot of plans and thinks he knows what he is doing, and thinks he is doing the right thing, and then the world itself comes by and says, "Oh by the way, that's not going to work." Rick was very much in the mindset of keeping people close. He welcomed everyone with open arms and wanted to be a farmer and provide in a different



PHOTOS: Megan Mack, Gene Page/AMC, Corbis.



OPPOSITE & THIS PAGE: The splitting up of the main group in the back half of season four has given room for the writers to explore all of the characters in a little more detail... (Photos from episodes 'Inmates,' 'After,' and 'Too Far Gone').

way, and not provide security in the same way. He thought he knew what he was doing, but after the loss of the prison and seeing everyone separated and feeling Judith had died – which isn't the case – these are things that made him rethink things.

His journey over the back half of season four is going to be 'how do I survive now? What is it that this world is telling me?' I think he gets a pretty hard lesson that proves to be very startling for him, and even more so for the viewers.

Speaking of the prison, that standing set is gone now and the show is back to its traveling roots. How has that opened up the writing in the back half of the season?

Writing-wise, it's been a dream because by separating all of the characters, you are never really doing one story about 15 people anymore. You are doing a story about three people here and the next episode, about four people there. We've had episodes that deal with two or three storylines at once. We're able to focus on characters like Daryl (Norman Reedus) and Beth (Emily Kinney). We've spent more time in the back half of season four with both of these characters than there has been in the

entirety of the show thus far. I think we get to know them so much better and know so much more about them.

It's been a tremendous amount of fun and rewarding for all of the writers. It's strengthening the show because it allows us to dive deeper into the characters, more than we thought possible.

I think if you were to ask someone, "Do you feel we should have more about Daryl Dixon?", a lot of people might say we know a lot about him, but not realize how much more there is to learn.

We've seen a lot of new characters introduced into the show this season. Which was your favorite?

The trio of Abraham (Michael Cudlitz), Rosita (Christian Serratos) and Eugene (Josh McDermitt) are adding a very interesting dynamic to the show. Their introduction scene was very cool. Greg Nicotero directed that scene and tried to borrow from the panels of

"Rick gets a pretty hard lesson this season that proves to be very startling for him, and even more so for the viewers."



the comic and pay tribute to it, so it was another moment where I see a Charlie Adlard drawing come to life. It's like, "Wow! This is a very weird life I'm living."

Plus, these characters are on a clear mission and focused on trying to fix things, which no characters on *The Walking Dead* have been before. Characters like Bob and Michonne (Danai Gurira) bring their own back-story into the show and that's interesting. But these characters are bringing a whole series-defining plotline with them, and because of that they are a huge catalyst for the last half of the fourth season and will continue into the end of the fifth season.

In a post-Governor world, a lot of comic book fans expect villain Negan to appear in the TV series. Is it too soon?

I can't go into too much detail, but there were multiple character arc-defining

obstacles in the comic book series before Negan, so I wouldn't want to gloss over those. But I don't want to give away too many hints. There's some very cool stuff in our finale and it is somewhat pulled from the comic book, as we'll learn.

As [series showrunner] Scott Gimple likes to say, it's a bit of a remix for the end of the season. You will get hints of what is happening if you read the comic book. We're going to end this season on a big note. It's somewhat of a startling season finale, but I'm also excited about the end of this season being somewhat hopeful. My definition of 'hopeful' might be different from other people's, but I do feel like we end things on a higher note than we have before.

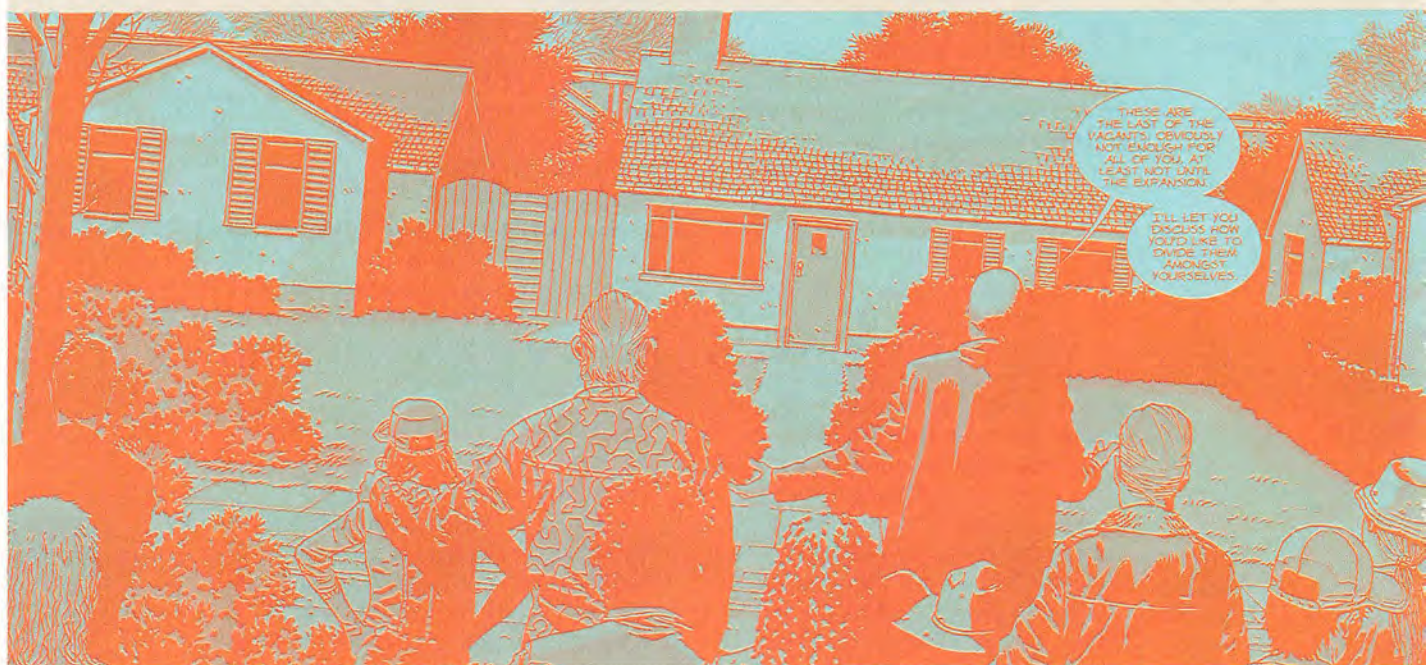
In *The Walking Dead* comic book, we're into 'All Out War' Part II now. Where is the story going after Negan wiped out Alexandria?

After the fall of Alexandria, Rick and his group are pretty much on the run. We opened the battle with a very clear win for Rick and then 'All Out War' landed a clear win for Negan. It's up in the air as to who will emerge the victor from this giant conflict.

Things are very much in disarray. Rick is very off-balance. Negan and his men, to a certain extent, have the upper hand. We're going into some very dangerous territory. 'All Out War' will end up being somewhat of a button on this era of *The Walking Dead*. It's going to close the book on a lot of the things we've been doing. It really opens things up to a new kind of *Walking Dead* that I am very excited to get to, so it's definitely a series-defining storyline with far-reaching ramifications, as they say.

Here are the fan questions we collected for you. Jesse D is curious whether a spin-off

"My definition of 'hopeful' might be different from other people's, but I do feel like we end things on a higher note than we have before."





would run concurrently with the current TV series, be set in a different country or perhaps be a prequel in a parallel universe of sorts? Unfortunately, there's not much I can say at this time. I know it's a big question.

Damn! Sorry, Jesse. OK, so Katcha M wants to know if there will ever be a movie based on *The Walking Dead*?

It's certainly been thought about. But I think a television show, and a talk show about the television show, and a spin-off of the television show is enough. But, you never know... I will say there are currently no plans.

Could you see way down the line, when *The Walking Dead* television shows are off the air, re-launching on the big screen?

Hopefully that is extremely far down the line, but anything is possible. There have certainly been many, many adaptations of Spider-Man and Batman. If I was fortunate enough to have *The Walking Dead* exist and survive on a long enough timeline, I could see other interpretations of the story at some point in the future.

Lastly, Mr O'Farrell asks do you have a vision/plan for how the show ends, not that he wants to see it happen anytime soon? I definitely have that for the comic, but I also hope the comic will outlive the show. I know that I can't ever tell anyone from the show how I plan on ending the comic, because I don't want them to do it first. So I do have that. But the ending for the comic has evolved a few times as I've gone deeper and deeper into the story. I do have some possible endings that I moved

OPPOSITE PAGE, TOP: Rick and Carl have been through the wringer in 'All Out War.' BELOW: Alexandria could and perhaps should have been the safe haven Rick so desperately wanted. THIS PAGE: Scenes from issue 120: Negan and his Savivors think they've won the war. They haven't!



“All Out War’ will end up being somewhat of a button on this era of *The Walking Dead*. It’s going to close the book on a lot of things.”

away from, deciding not to use them, that I could use in the show.

But TV is a collaboration, so I would never go to Scott Gimple and say, “This is how it wraps up.” I definitely want to hear how Scott plans to wrap it up, because his idea may be better. I know between the two of us we are always thinking of the future and planning for where things are going, so there is a logical conclusion at the end of this long road. •

SEND TWDM YOUR ROBERT KIRKMAN QUESTIONS

Here's your chance to ask Robert Kirkman a question about anything and everything to do with *The Walking Dead* universe. Send your questions, thoughts and opinions to walkingdeadmail@titanemail.com, and we'll put the best ones to the man himself next issue.



WHEN THE GOING GETS TOUGH

**THE
TOUGH
GET
GOING,**

and that's certainly true of Carol Peletier, who has evolved from downtrodden housewife to no-nonsense stone killer over the course of four seasons of AMC's *The Walking Dead*. As cookies go, there are few tougher. The actress who plays Carol, Melissa McBride, reveals what it was like to transform from shrinking violet to thorny rose.

INTERVIEW & WORDS: Ian Spelling

A full-page photograph of actress Melissa McBride as Carol Danvers. She is standing in a wooded area, looking directly at the camera with a serious expression. She has short, light-colored hair and is wearing a brown leather jacket over a red long-sleeved shirt. A silver knuckle duster is visible on her right hand, which is tucked into her belt. The background is a dense forest with green foliage and some purple flowers.

INTERVIEW MELISSA McBRIDE

"Carol has evolved into a woman who's self-determined. And she's a fighter. She always was, but now she's really fighting."



WHO THE HELL IS...?

NAME: Melissa McBride

THE WALKING DEAD CHARACTER:

Carol Peletier

DATE OF BIRTH: May 23

PLACE OF BIRTH: Lexington, Kentucky

BIOGRAPHY: Perhaps Melissa McBride's most prominent movie role came in horror movie *The Mist*, but it's far from her only appearance on camera, both small and widescreen. A veteran of commercials, voiceovers and television work, McBride made her prime-time network television debut as a guest star on *Matlock*, before going on to appear in *Dawson's Creek*, *Walker, Texas Ranger*, and *American Gothic*. McBride has also spent time working behind the camera as a casting director before landing the key role of Carol Peletier on AMC's *The Walking Dead*.

TIDBIT: McBride enjoyed being a casting director, as it gave her great insight into dos and don'ts of the auditioning process. She said: "The actors themselves have to have something that's innate within them, something very instinctive."

FOLLOW MELISSA ON TWITTER:

@mcbridemelissa

Source: amctv.com

Melissa McBride made her debut as Carol Peletier in 'Tell It To The Frogs,' the third episode of AMC's *The Walking Dead*'s first season. McBride hit the ground running, bringing tremendous emotional depth to Carol, the compliant and abused wife of Ed (Adam Minarovich), and protective mom to Sophia (Madison Lintz). The actress started as a recurring character in season one, becoming a regular in seasons two and three, before her inclusion in the show's opening credits in season four.

"It's been a full meal, and you know what?" McBride asks rhetorically. "I'm still hungry. I am so excited. I'm really excited to see what happens in the back eight episodes this season. But it's been such an exciting time, so surprising every day, and there have been many changes in my life as a result of being on the show. Just playing this character, she's fascinating to me."

Carol, like all the major characters on AMC's hit show, has developed quickly, which makes perfect sense considering everything that's happened to her and around her. She's survived – so far – an apocalypse and the hordes of walkers. She's formed friendships, uneasy alliances and made enemies with her fellow survivors. Further, she's been a witness to death, more death than anyone deserves to see, with much of it occurring to those she loved most. And, in several instances, she's personally meted out death and/or put the dead down for good. McBride, on the telephone from Atlanta, where she lives and where *The Walking Dead* is filmed, speaks with great passion about her character.

IN THE BEGINNING...

"When we first met Carol, she was a woman just hanging on by a thread and for the love of her daughter," McBride says. "She was unable

"Carol respected the decision that Rick made, because she understands that it had to be done."

to speak up for herself. She has evolved into a woman who's self-determined. She has a lot of determination now and is becoming more and more self-reliant. And she's a fighter. She was always a fighter, but now she's really fighting in the real world. I think some of the seminal moments have been Ed's death, certainly, the loss of Sophia, twice actually, and the loss of all of her friends, Dale (Jeffrey DeMunn), Lori (Sarah Wayne Callies) and Andrea (Laurie Holden), and the perceived loss when Daryl (Norman Reedus) left.

"Those have been the pivotal moments, just the loss of people, and I think it's worked on her determination, on her becoming very self-reliant," McBride continues. "Her arc, to me, is a very natural evolution, and I love it. It's also been about time. You don't really know what's going to happen from one moment to the next. There is no time. So, it



INTERVIEW MELISSA MCBRIDE

BREAKING DOWN CONVENTIONS

Walking down the street used to be so easy for Melissa McBride. Now, she's often recognized by fans of AMC's *The Walking Dead*, who are eager to chat and pose for pictures. And at conventions, McBride feels like a superstar. It's all brand new and exciting for the actress.

"*The Walking Dead* fans are the best because they're vocal and wonderful," she enthuses. "Going to the conventions to meet them, I hear what they have to say about the characters, and it's just so much fun to see everybody happy. You can tell they're thrilled to be there and meet the cast members."

"Being recognized out and about, I've had to adapt because it's just not something I was used to," McBride continues. "When it first started happening it would spook me a little bit. Now I'm a little bit more prepared. So I've adapted to that and now it's really fun."

OPPOSITE PAGE: Carol is full of surprises ('TS-19'). THIS PAGE: FROM TOP LEFT: Losing Sophia was a big wrench on the character in season two ('Pretty Much Dead Already'); Carol sports a new look in season three ('Killer Within'); she's come a long way in four seasons ('Indifference'); the romance that never was – still, lucky gal, right? ('30 Days Without An Accident')



was interesting when she handed that watch over to Rick. It was very symbolic of, 'You want to hold onto the past and to think that you have time. So, here, you take this.'"

Carol presented that watch – given to her by Ed as a gift celebrating their first wedding anniversary – to Rick (Andrew Lincoln) in the all-important season four episode, 'Indifference.' The episode provided the emotional pay-off to the previous week's show, 'Isolation,' in which Carol admitted to Rick that she killed Karen (Melissa Ponzio), the girlfriend of Tyreese (Chad Coleman), and also David (Brandon Carroll). Upon hearing Carol's admission, Rick deemed her a threat to the group, especially the children, and expelled her. He left her with a vehicle, some gas and a few supplies to fend for herself.

THINK OF THE CHILDREN

McBride describes Carol as "shocked" by Rick's choice to not allow her back to the prison, but hastens to add that viewers surely noticed the "flash of mutual respect" between Carol and Rick as they parted company.

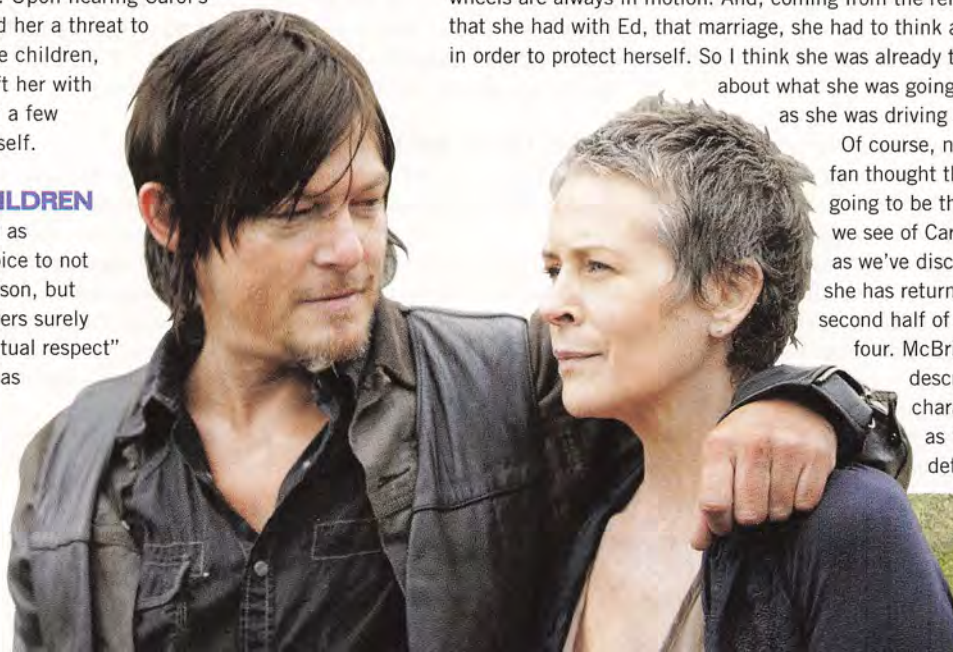
"She respected the decision that he made,

"I'm quite proud to be a part of the lowest-grossing cinematic release ever. *Delgo* made about \$12. It's a good little family film."

and that he made a decision at all, because she understands that," the actress says. "It had to be done. You have to make these decisions standing up, facing them, in the moment that you're confronted."

"I think, too, at that moment, her wheels are already set in motion," McBride continues. "To me, Carol is a character whose wheels are always in motion. And, coming from the relationship that she had with Ed, that marriage, she had to think ahead in order to protect herself. So I think she was already thinking about what she was going to do next as she was driving away."

Of course, no ardent fan thought that was going to be the last we see of Carol, and, as we've discovered, she has returned in the second half of season four. McBride describes the character as "more determined



McBRIDE'S MADE...

A SELECTIVE FILMOGRAPHY
OF MELISSA McBRIDE...

Delgo (2008)
The Mist (2007)
Dawson's Creek (three episodes) (1998-2003)
The Dangerous Lives Of Altar Boys (2002)
Nathan Dixon (1999)
Pirates Of Silicon Valley (1999)
Walker, Texas Ranger (two episodes) (1997)
Close To Danger (1997)
Profiler (one episode) (1996)
A Season In Purgatory (1996)
American Gothic (one episode) (1995)
Mutant Species (1995)
In The Heat Of The Night (two episodes) (1994)
Matlock (one episode) (1993)

Melissa McBride on IMDb:
www.imdb.com/name/nm0564350/



"To go out with a fight would be good, but I don't want Carol to have any final words."

DELGO GO GIRL

The Walking Dead represents McBride's biggest acting credit to date. However, she's been performing for nearly 25 years, amassing credits that include such shows and movies as *Matlock*, *American Gothic*, *Profiler*, *The Dangerous Lives Of Altar Boys*, *The Mist*, *Pirates Of Silicon Valley* and *Dawson's Creek*. Asked what she's proudest of among her previous work, McBride replies almost instantly.

"Obviously, I'm really proud of the part I had in *The Mist*, and that plays into how I came to be on this show," she says. "It was

a great, brief part. Oddly enough, one of the roles I'm most proud of is a voiceover role I did in the lowest-grossing wide release movie ever, *Delgo*. That's what I'm proud of. I'm quite proud to be a part of the lowest-grossing cinematic release ever. It made about \$12. And, actually, the movie is a good little family film."

Many people are surprised to learn that in addition to acting, McBride spent many years serving as a casting director in Atlanta. The job, she notes, gave her greater insight into the audition process. "I learned how truly valuable that time in the room is for both the casting director and the actors," she says. "I realized

how much energy I wasted with huge fears. I learned that there's just so much that is beyond an actor's control, and actors become very preoccupied by what they're not able to control oftentimes during the audition process. And, because of that, they're not focused on the work. They're more focused on *not* not doing a good job, when doing a good job is something that is totally in their control. It's best to go into an audition and approach it like you already own the role and are going to work to shoot it."

TY ME UP, TY ME DOWN

We don't know whether Carol does or doesn't appear in *The Walking Dead's* fourth season finale, and like a good pro, McBride isn't telling. The character might or might not turn up and, if she does, she may or may not die. At some point, though, be it now or later, Carol will likely perish. Readers of the comic book – major spoiler ahead, folks! – know that Carol has a mental meltdown, commits suicide by walker, so to speak, and dies in Tyreese's arms. But that was at the prison, and, as we know, the prison has fallen.

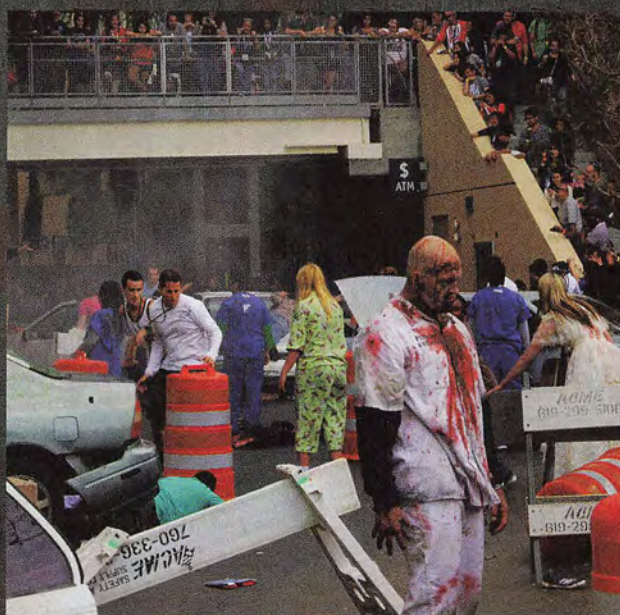
As this conversation ends, McBride contemplates how she'd like to see Carol go out. "That's a tough one. I don't know if I want final words. I think no final words. I'd like to see Carol expressing what she thinks, what her point of view is, as she goes along and lives and dies. It would be nice to have that clear. To go out with a fight would be good, too, but I don't want her to have any final words." •

than ever to become self-reliant" as a result of having been out on her own for a while. Carol is also even more sure than before that she made the right decision in killing Karen and David, as she believed the virus they carried would cause as much, or more, death among the group as the walkers.

"Whether or not she made the right decision... in her mind she did, and the viewer has not been privy to exactly what was going on," McBride says. "In her mind, it was something that she had to do in order to save the group. Her loyalties lie with the children and the group. By the time this article comes out, she will have met up with Tyreese and the children. She'd killed his girlfriend and she knows that he's volatile and adamant to find out who did it and get his revenge. So she has to play things very carefully, and it's important that they come upon some sort of understanding. Now it will be very interesting to see how they move forward together."

TOP LEFT: Carol takes a moment to reflect ('Isolation'). TOP RIGHT: Her solution to the flu epidemic was radical to say the least ('Isolation'). ABOVE: Rick makes a tough call in 'Indifference,' but was it the right one?

THE WALKING DEAD ESCAPE

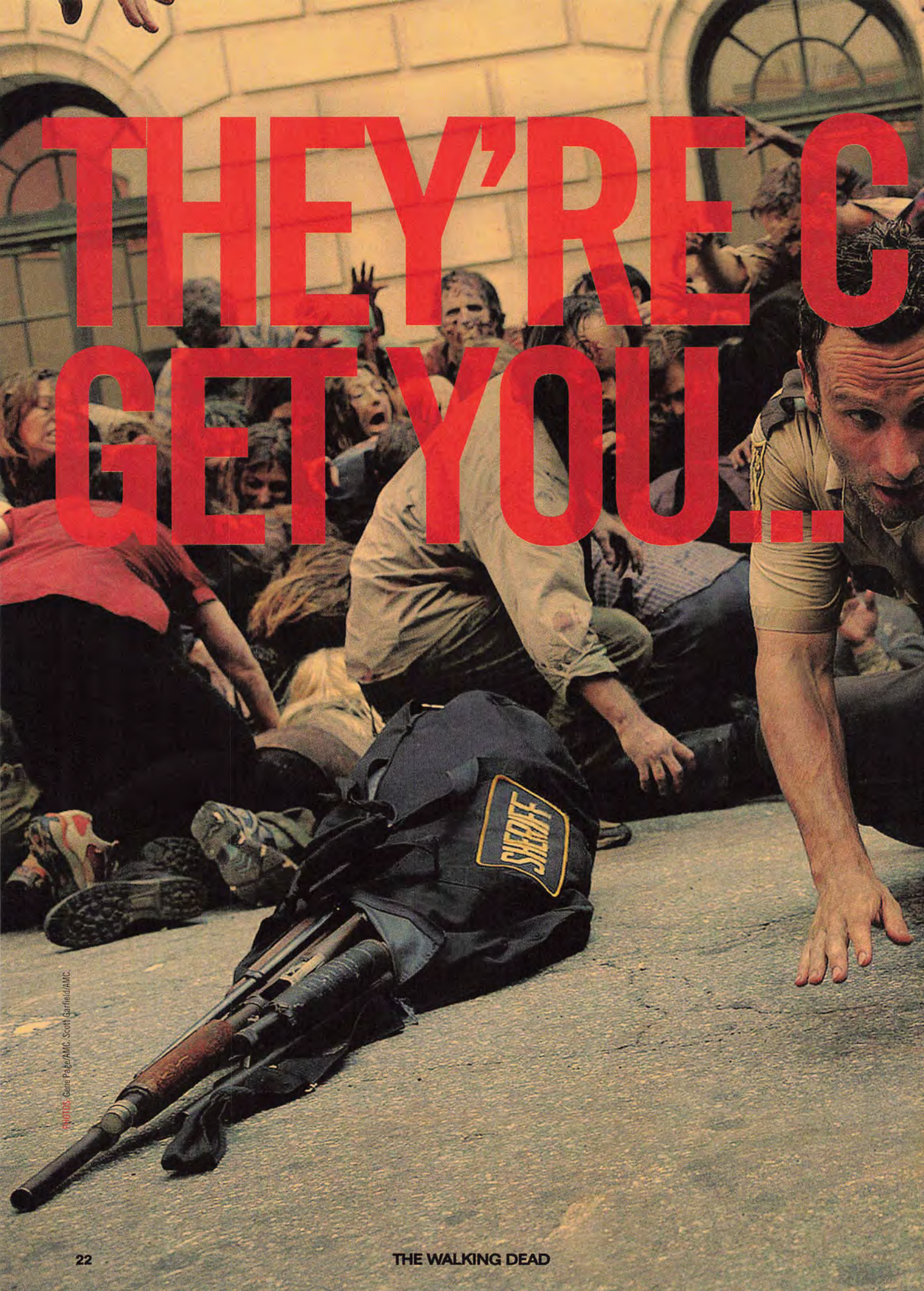


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OMING TO RICK!

A TWDM WALKER SPECIAL

We all know that it is the human factor that drives all good drama, but *The Walking Dead* wouldn't be the phenomenon it is today without those shambling flesh-hungry monsters that give the series its name. *TWDM* thought it was time we gave the walkers their due, so here we present a special feature looking at the rise of the undead, and how zombie lore has influenced the series, in all its iterations. **WORDS:** Dan Auty

The zombie, as part of modern horror fiction, is now so ubiquitous – in movies, games, television, comics and books – that it's strange to think that the undead as we know them today are a relatively new phenomenon. The term 'zombie' itself dates back to West African folklore of the early 20th century, but while the principle is the same throughout – a corpse raised from the dead by mysterious, supernatural means – the original undead were voodoo-animated creatures that existed under the spell of an evil master, rather than being the mindless, shambling hordes familiar to modern horror fans through the likes of *The Walking Dead*.

Zombies have appeared in fiction throughout the last century, from the Bela

Lugosi-starring Haitian hijinks of 1932's *White Zombie* to Hammer's 1966 rural chiller *The Plague Of The Zombies*, both of which take their undead inspiration from voodoo lore. But it wasn't until 1968, when a young Pittsburgh-based director called George Romero made the stark black and white shocker *Night Of The Living Dead* that the monster we recognize today truly entered pop culture. Romero himself was heavily influenced by Richard Matheson's 1954 novel *I Am Legend*, and he took the author's post-apocalyptic vision of 'vampiric' undead hordes and applied them to contemporary America.

Romero's debut wasn't an overnight success – this was a low budget independent aimed at drive-ins and grindhouses – but as the 1970s wore on, its reputation grew and grew. The decade



produced a number of *Night*-inspired zombie flicks, many from Europe (*The Living Dead At The Manchester Morgue*, *Tombs Of The Blind Dead*), but it was Romero's wildly successful follow-up, 1978's gory, gaudy masterpiece *Dawn Of The Dead*, that forever placed the zombie at the forefront of horror mythology. The rules were now firmly established – the infectious bites, the constant desire to eat human flesh, the destruction of the brain as the only way to kill them – and everything that followed owes a debt to Romero's legacy.

Robert Kirkman himself has cited Romero as an inspiration for the creation of *The Walking Dead*. His original take on it was driven by a desire to see an ongoing zombie drama, rather than a 90-minute slice of the action.

RISE OF THE DEAD

Over the past three decades, like all aspects of the horror genre, the zombie has had its ups and downs. The 1980s produced a number of modern zombie classics, from comedy horror favorites *Return Of The Living Dead*, *The Evil Dead* and *Re-Animator*, through Italian splatterfests such as Lucio Fulci's *The Beyond* to Romero's own *Day Of The Dead*.

But by the 1990s, the big screen was looking distinctly low on undead inspiration. So it was left to video games to pick up the baton – Capcom's *Resident Evil* series took the living dead and threw them into a hugely popular third-person shooter concept that put horror fans into the zombie-blasting world they had previously only passively watched. Its success soon spawned sequels and spin-offs galore, including comics, novels, cartoons and a series of movies.

Back on the big screen, Danny Boyle's *28 Days Later* (not, strictly speaking, a zombie movie, but one that uses many of the genre's conventions) and 2004's *Dawn Of*

The Dead remake helped the zombie reclaim its place at the head of the horror table. From that point there has been no stopping the living dead – from the knowing zom-romcom of *Shaun Of The Dead* to Max Brook's acclaimed novel *World War Z*, the past decade has seen more undead action on the screen

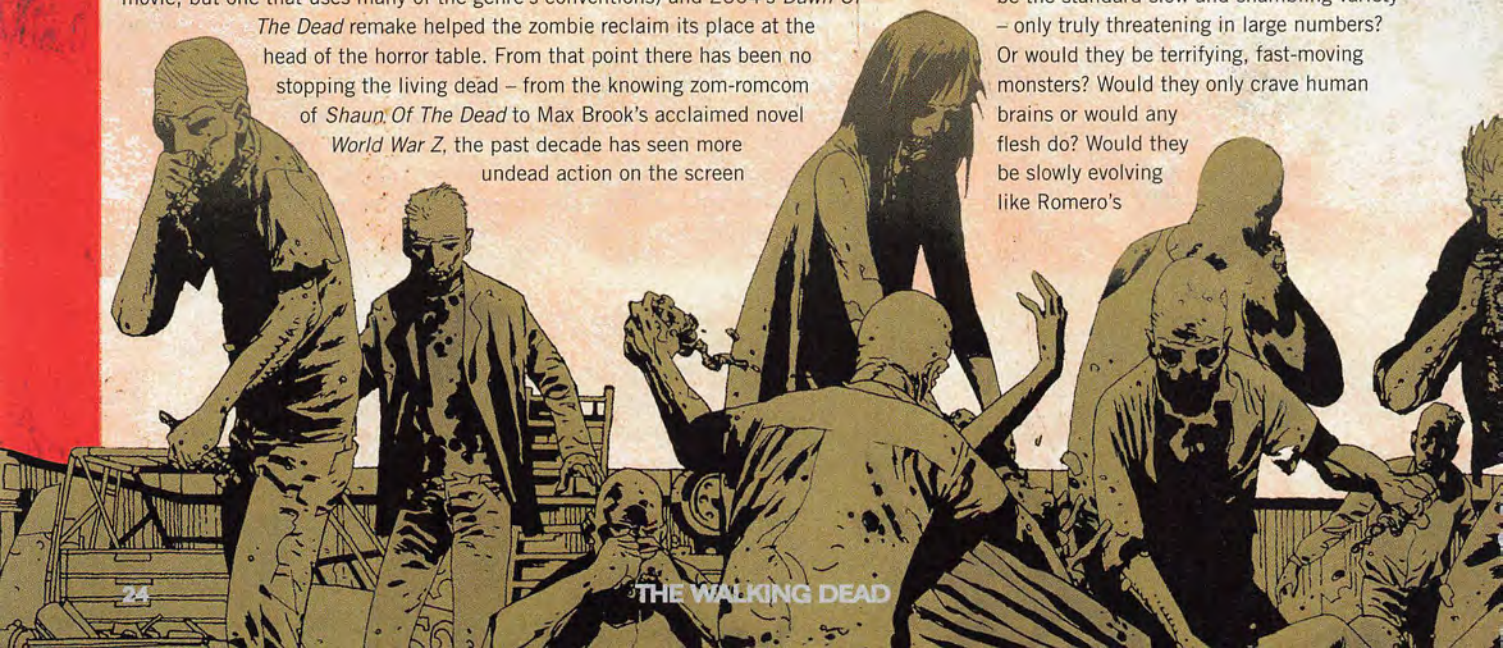
**THE ORIGINAL UNDEAD WERE
VOODOO-ANIMATED CREATURES
THAT EXISTED UNDER THE
SPELL OF AN EVIL MASTER,
RATHER THAN MINDLESS,
SHAMBLING HORDES.**

and page than at any other point in the last 25 years.

And, as we all know, during this time an independent comic book appeared – highly influenced by the previous quarter century of zombie storytelling but forging its own distinct voice – that would go on to have a major impact on the sustained popularity of the zombie.

OPTION A

When approaching *The Walking Dead*, Kirkman had a number of options for his principal antagonists. Would his zombies be the standard slow and shambling variety – only truly threatening in large numbers? Or would they be terrifying, fast-moving monsters? Would they only crave human brains or would any flesh do? Would they be slowly evolving like Romero's





creations, or remain mindless, decomposing eating machines?

In the end, Kirkman decided to keep his walkers old-fashioned and gimmick-free – slow, rotting flesheaters, easily dealt with in small numbers but utterly terrifying when amassed in lurching, groaning, meat-crazed herds.

It was a smart move since, as all fans know, the true focus of *The Walking Dead* is not the walkers themselves, but the human characters and how they survive in this dangerous world. By presenting immediately recognizable zombies that behaved in a way familiar to every horror fan, Kirkman – and subsequently the writers of AMC's TV show – have been able to dive straight into the human drama. We all know what zombies do, it's what the humans do that most concerns us.

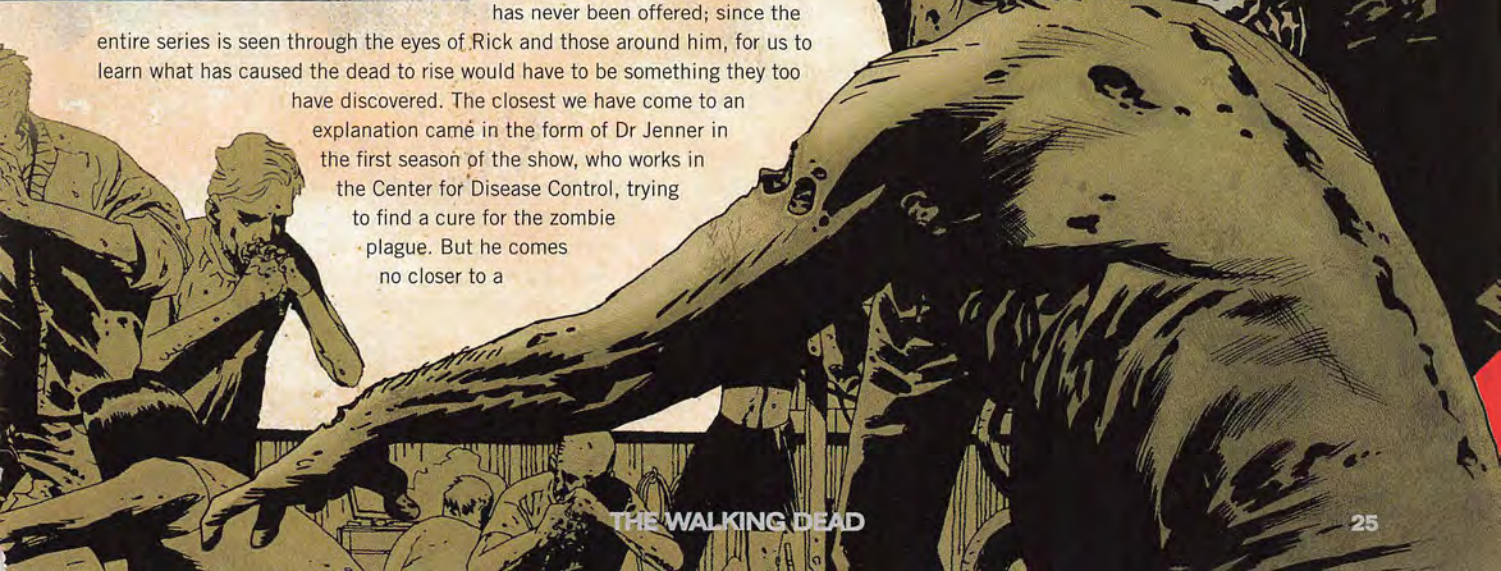
de facto answer before the facility is destroyed and he with it.

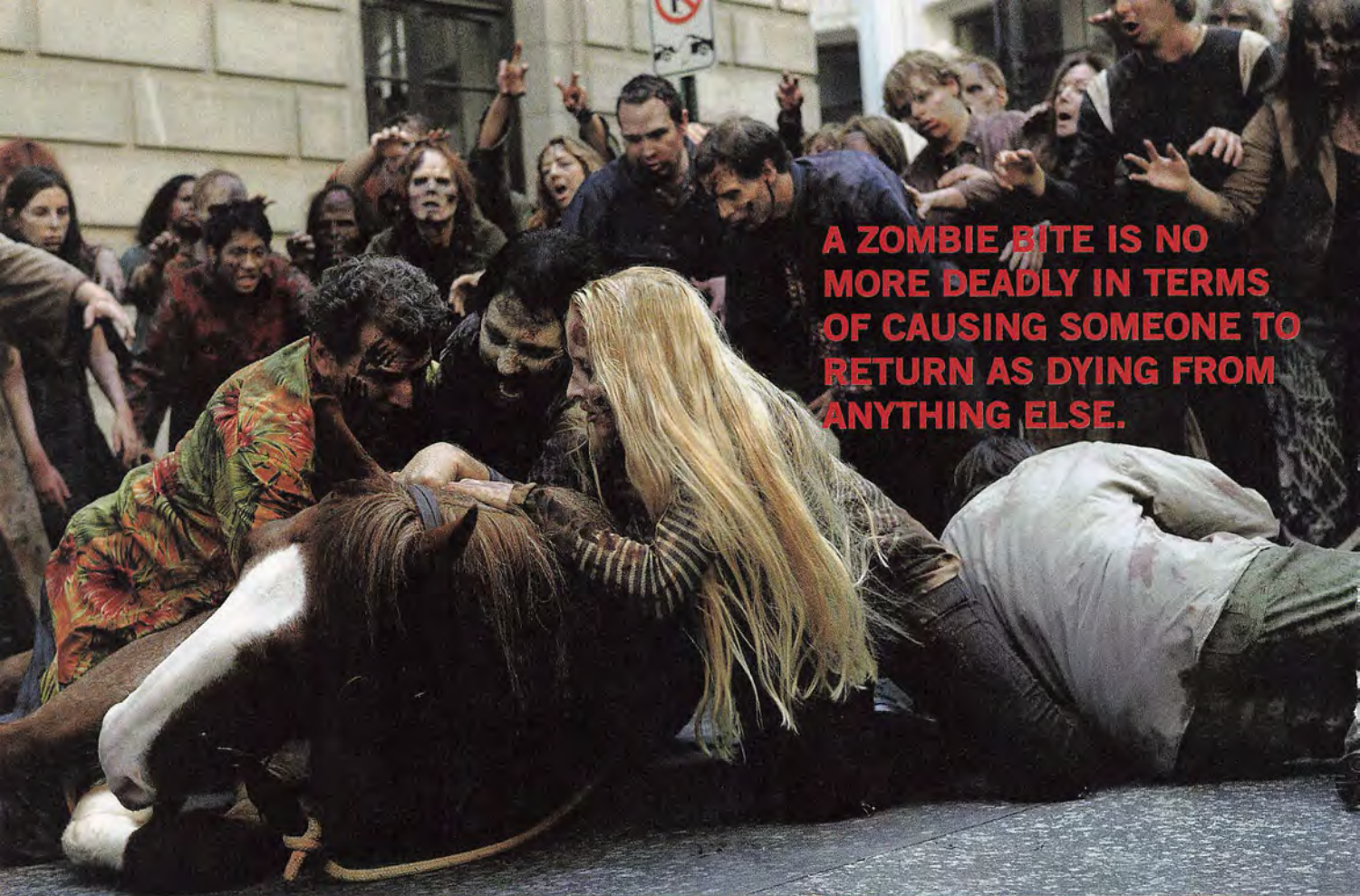
What we do know, however – and confirmed by Kirkman in interviews – is that the pathogen that causes the reanimation of corpses is something everyone already has inside them. A zombie bite is no more deadly in terms of causing someone to return as dying from anything else, and it is infection and blood

THE ZOMBIE CAUSE

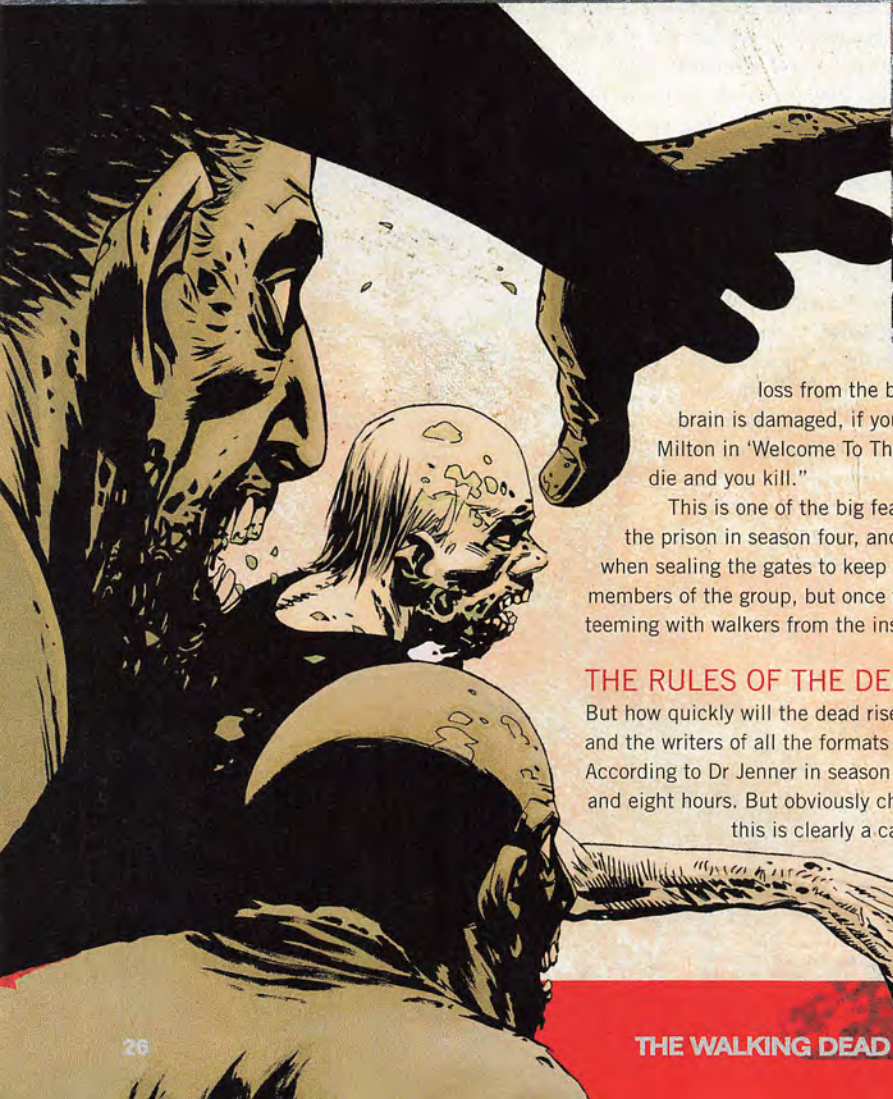
Although Kirkman's leaping off point was the classic Romero model, *The Walking Dead* is now a property that has been running for more than a decade as a comic and nearly four years on TV, so inevitably the walkers of these worlds have developed their own particular identity.

An explanation for the epidemic has never been offered; since the entire series is seen through the eyes of Rick and those around him, for us to learn what has caused the dead to rise would have to be something they too have discovered. The closest we have come to an explanation came in the form of Dr Jenner in the first season of the show, who works in the Center for Disease Control, trying to find a cure for the zombie plague. But he comes no closer to a





A ZOMBIE BITE IS NO MORE DEADLY IN TERMS OF CAUSING SOMEONE TO RETURN AS DYING FROM ANYTHING ELSE.



loss from the bite that causes death, not a zombie virus. Unless your brain is damaged, if you die, you will rise. As the Governor so aptly puts it to Milton in 'Welcome To The Tombs': "In this life now, you kill or you die, or you die and you kill."

This is one of the big fears among the survivors when the flu epidemic sweeps the prison in season four, and something that seemingly no one had considered when sealing the gates to keep walkers out. Not only will they be losing valued members of the group, but once the virus takes its victims, the prison will begin teeming with walkers from the inside.

THE RULES OF THE DEAD

But how quickly will the dead rise? There doesn't seem to be any set length of time, and the writers of all the formats naturally use this ambiguity for dramatic purposes. According to Dr Jenner in season one, the timespan tends to be between three minutes and eight hours. But obviously characters like Shane turned even faster than that, and this is clearly a case where the story required an almost instantaneous zombification. As a result, the specific timeframe is kept necessarily vague.

In terms of eating habits, flesh and organs from living humans is clearly the



preferred diet of the walking dead. Given they have no working digestive systems – and in many cases no actual internal organs left at all – the urge to eat is presumably some uncontrollable, innate desire rather than the need to consume for sustenance. In the absence of humans, walkers will dine on animals – in issue three of the comic, Shane and Rick encounter a walker devouring a deer in the woods, while ‘Days Gone Bye’ sees Rick’s horse meet an unfortunate demise amid a horde of ravenous walkers in Atlanta. But there are even fewer animals left alive in this world than humans, so instances of the undead feasting upon animals are rare.

One interesting aspect of life as a *Walking Dead* zombie is that not only do they retain the ability to see, speak (well, groan), and hear – something that makes guns as much of a danger as they are a means of protection – but their sense of smell remains too. One of the key early scenes in both the show and the comic is the sequence in Atlanta where Rick and Glenn smear themselves in fetid corpse viscera to allow them to walk straight through the walkers’ midst, disguising whatever aroma living humans exude. But of course, as soon as it starts raining, the zombie stench washes away and our heroes become ghoul bait once more.

Other examples exist of this too: Michonne uses a similar trick with her unarmed, de-jawed pets to move among the dead without being noticed; while Lee and Clementine follow Rick and Glenn’s lead in the final episode of the Telltale game series (‘No Time Left’).

DRY ROT

So what does the future hold for the zombies of *The Walking Dead*?

There are instances of walkers behaving in a way that implies some half-remembered instinct – picking up objects or returning to places they remember (like Morgan’s wife coming back to her house or the little girl walker picking up her teddy in ‘Days Gone Bye,’ for example) – and even their walking upright implies some basic vestige of memory remains. But that’s where the idea of zombies having any form of ‘intelligence’ ends. Kirkman has made it clear that there will be none of the mental and

physical development of Romero’s zombies, saying: “Romero’s evolving zombies are his spin. Mine just keep rotting.”

What we will see then is a continued decomposition of the dead. Artist Charlie Adlard has stated that he makes a point of drawing walkers in an increasingly decayed state, and it is easy to see that many of the zombies in more recent issues are looking a lot more rancid than they did in earlier volumes. Of course, there will always be ‘fresh faces’ among them, but as the human population dwindles, any survivors can look forward to a world of increasingly rotten and hungry zombies.

The heroes and villains in *The Walking Dead* might come and go, but the dead are here to stay. •

CHARLIE ADLARD HAS MADE A POINT OF DRAWING WALKERS IN AN INCREASINGLY DECAYED STATE.

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In the second of their expert analyses of *The Walking Dead*, the team from Broadcast Thought (a group of board-certified physicians, namely H Eric Bender MD, Praveen R Kambam MD and Vasilis K Pozios MD, who specialize in forensic, child and adolescent, and adult psychiatry) turn their attention on the walkers. What are they? Can they be cured? And could they be tried in a court of law? *TWDM* finds out.

WORDS: Broadcast Thought



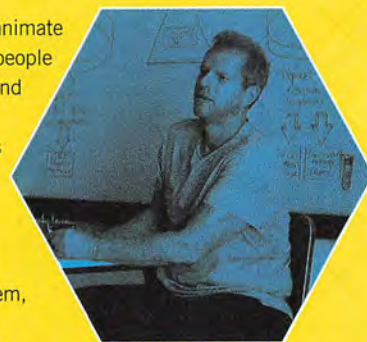
In AMC's *The Walking Dead* season one episode 'TS-19,' Dr Jenner reveals that very little is known about the zombie infection. While we don't expect to fully understand the infection, we can deduce several things from real-world medicine and science and apply it to the law – should order ever be restored...

We know that survivors are carriers of the infection and reanimate after death (*sans* major injury to the brain). Whatever causes people to become walkers seems to act like a cross between a virus and a *prion*. We've all heard of viruses, but prions are infectious, misfolded proteins that hijack normal proteins in your nervous system and convert them into more prions (think mad cow disease). Both prions and viruses can remain dormant post-infection, but it's more common for viruses to lie latent and later become active. Take the herpes virus – those of us who had chicken pox have the virus hiding out in our nervous system, waiting to re-awaken as shingles.

What would cause the zombie infection to 'awaken?' The common denominator is death, or at least death-related phenomena – perhaps low oxygen, increased carbon dioxide, lactic acid build-up, or body cooling.

In the current season of *The Walking Dead*, some humans catch a *superinfection* (infection on top of the zombie infection) from a pathogen that's mutated from one that kills pigs to one that kills humans – of course, only after causing fever and bleeding from the eyes (Ebola virus, anyone?).

In *The Walking Dead* universe, the zombie infection doesn't kill you directly. Instead, zombie bites kill you by causing severe blood loss or rapid infection by whatever nasty bugs lurk in their decaying mouths. Maybe Dr Jenner would have had better luck by treating bites, instead of trying to cure the zombie infection itself.



ZOMBIE BITES KILL YOU BY CAUSING SEVERE BLOOD LOSS OR RAPID INFECTION BY WHATEVER NASTY BUGS LURK IN THEIR DECAYING MOUTHS.

A ZOMBIE VACCINE MAY CONTAIN A GENETICALLY ENGINEERED PART OF A VIRUS SO OUR BODIES WOULD BE PRIMED TO FIGHT OFF ITS INFECTION.

AN OUNCE OF PREVENTION

If the zombie infection results from a prion, we're out of luck because we currently don't have any effective treatments for prion disease. But if the zombie infection is viral, there may be hope yet.

An antiviral medication for zombie infection may be a *nucleoside analogue* ('dummy' DNA) that the zombie virus would mistakenly incorporate into its own genome, causing it to shut down and stop replicating. If the virus relies on our enzymes to become infectious, we may use *enzyme inhibitors*. HIV medications use both of these strategies.

Another possibility may be using proteins called *interferons* to trigger protective defenses of the immune system to kill the zombie virus (a strategy used in treating hepatitis C infection). A zombie vaccine may contain a killed virus or genetically engineered part of the virus to prime our bodies to fight infection. Some vaccines use weakened live viruses – good luck getting the non-infected to volunteer for that study.



If I Only Had A Brain(stem)...

In 'TS-19,' we learn that before transforming into a walker, an infected person's brain activity stops. The infection then reactivates the brainstem. Normally, this part of the brain drives involuntary systems like circulation and respiration, but for walkers, something else is happening.

...Or A Heart

Theoretically, a zombie's reactivated brain stem would allow its vagus nerve to continue sending signals to its heart and diaphragm. However, it doesn't appear that zombie blood flow is caused by anything beyond blood vessels

getting squeezed when body muscles contract (much like venous circulation). Stabbing them in the chest doesn't stop them because the heart is now unnecessary.



But Are They Breathing?

It depends on your definition of breathing. To smell their prey and grunt, zombies must move air, but they may not necessarily be respiring (exchanging oxygen and carbon dioxide in the blood). As with the heart, the vagus →



← nerve could also potentially activate the diaphragm, a muscle that causes our lungs to expand and contract. But beyond this automatic reflex, walkers don't need to breathe. Evidence: The Governor's collection of walker heads in fish tanks keeps snapping even after being submerged in water. After being drowned in a lake, Pete Dolgen comes back as a walker (season four's 'Dead Weight') and is snapping at the Governor underwater. Plus, cut a zombie's spinal cord or damage its lungs, and it just keeps on coming.



Final Answer

According to the UDDA, walkers are dead. But the UDDA assumes *aerobic* function, i.e., requiring oxygen to survive. But walkers don't seem to need circulation and respiration to 'live.'

Perhaps the zombie infection converts humans into some kind of *anaerobic* organism – where metabolism occurs without the use of oxygen.

Does that mean zombies should be considered alive? If so, why would this matter?

ZOMBIES DON'T NEED TO BREATHE. CUT A ZOMBIE'S SPINAL CORD OR DAMAGE ITS LUNGS, AND IT JUST KEEPS ON COMING.



LAW AND DISORDER

Let's say society is eventually restored. If zombies are deemed alive, they theoretically could be held criminally responsible for their behavior. Zombies might face a variety of charges, including murder. They would, however, also be entitled to due process under the law.

So what sort of legal defense would a zombie have?

We might think the zombie's lawyer has the malfunctioning brain if a plea of "Not guilty" is entered. After all, it would be pretty hard for walkers to say they didn't chew off a victim's arm while gnawing on the bloody limb. Talk about getting caught red-handed. However, a good lawyer might argue that the act of cannibalism here is not criminal because it lacked a key element: *actus reus* (Latin for 'guilty act').

To fulfill this requirement, the conduct in question must be voluntary. So are a zombie's actions volitional?

Who's The Boss?

Dr Jenner tells us that *only* the brainstem re-awakens in the walkers.

With offline frontal lobes – the 'boss' of the brain that allows





FEATURE ZOMBIES ON TRIAL

control over their actions. While the walkers' improperly functioning parietal and frontal lobes may explain their inability to focus beyond stimulus-driven attention such as a running human, the fact is they still focus on the sight and sound of the living. They do distinguish between zombies and humans by smell (try camouflaging yourself with decayed flesh like in season one's 'Guts'), so to sense us, they likely have some frontal lobe function to process information from the *thalamus* (where input from the senses is routed). While zombies clearly have problems in their cerebellum and *basal ganglia* (parts of the brain involved in motor skills and coordination), walking and seeking out brains for snacks certainly seem like goal-directed activities.



THE WALKER SEEMS TO REMEMBER NOTHING ABOUT HIS HUMAN LIFE, AND SHOWS NO UNDERSTANDING OF HIS ACTIONS AND, THEREFORE, NO INDICATION OF KNOWING RIGHT FROM WRONG.

executive functions such as planning, reasoning, problem solving, and impulse control – zombies wouldn't be able to control reflexive biting. In fact, they would have no more volitional control than someone who commits a criminal act while sleepwalking, having a seizure, or under hypnosis.

Ball Of Nerves?

Perhaps zombies are just a collection of infected nerves that somehow cause reflexive movements that bypass parts of the brain that humans use.

Maybe, but prosecutors might argue that walkers do have

Beyond The Brainstem

There's clearly more to walkers than just a brainstem. If so, the zombies' volitional acts would eliminate lack of *actus reus* as a legal defense. But for zombies to be

criminally liable, they need a 'guilty mind,' or *mens rea*. Would a zombie's mental state affect whether they are criminally responsible for their acts?

Enter the insanity defense!

Most state statutes require that to be found insane, a defendant, because of a mental disorder, did not know right from wrong at the time of the act. So, would a walker's plea of "Not guilty by reason of insanity" (aka NGRI) really work?





→ First, what mental disorder would a walker have had? Well, the diagnosis of 'Major neurocognitive disorder due to zombie infection, severe, with behavioral disturbance' seems to cover the bases.

With that out of the way, let's focus on the issue of wrongfulness: Would a walker know its aggression is wrong?

IF ZOMBIES ARE DEEMED ALIVE, THEY THEORETICALLY COULD BE HELD CRIMINALLY RESPONSIBLE FOR THEIR BEHAVIOR.

Bite Me!

Zombies attack any human that comes their way by biting, scratching, and ripping. Since the *amygdala* (a developmentally primitive part of the brain) is associated with aggression, an overactive amygdala might be behind the zombies' violence. Plus, parts of their brains that dampen the amygdala (*anterior cingulate cortex* and *frontal lobes*) seem to be faulty. So in effect, a walker may not understand biting a human is wrong any more than a cat biting a mouse would.

But walkers seem to 'overkill' their victims by continuing to bite even after their victim is dead. Is this evidence of the conscious gratification of a serial killer? Not necessarily. It's more likely

primitive behavior related to eating and hunger. Damage to certain parts of the brain, including the *ventromedial nucleus*

of the hypothalamus or the right temporal lobe, can cause the sense of not having eaten enough. And with poor frontal lobe functioning, base reflexes like mastication (chewing) may be set off simply by a





mouthful of human flesh stretching a walker's mouth. Why removing the jaws or teeth from Michonne's pets castrates their appetite and aggression remains a mystery.

Knowing Bite From Wrong

In season three's 'When The Dead Come Knocking,' Milton experiments on Michael Coleman, an elderly man dying of prostate cancer. Before his death, Mr Coleman acts rationally, answering Milton's questions.

Soon after his death, however, Mr Coleman acts like a wild animal, attempting to bite Milton until Andrea kills him. The walker lacks his prior humanity when he attacks like a wild animal. He shows no remorse for his actions, an indication he may not know right from wrong.

Furthermore, there's no evidence that walkers try to conceal their identities or evade capture – things people often do when they know they are in the wrong.

THE BEST DEFENSE



So all this suggests that the walkers are not aware of what they're doing and, therefore, are not aware that what they're doing is wrong.

But meeting legal criteria and winning the NGRI defense are two separate things. In the real world, about one per cent of criminal defendants plead NGRI and only a quarter of those are actually found NGRI. One reason why it's an uphill battle is the misperception that defendants found NGRI simply 'get off scot-free' – instead of being hospitalized until no longer dangerous.

And in the post-apocalyptic world of *The Walking Dead*, uninformed jurors might be particularly concerned about walkers 'walking.' Can you blame them?

However, we may be getting ahead of ourselves. Before entering a plea – NGRI or otherwise – walkers would first have to be competent to stand trial. But zombies wouldn't be capable of

MOST STATE STATUTES REQUIRE THAT TO BE FOUND INSANE, A DEFENDANT, BECAUSE OF A MENTAL DISORDER, DID NOT KNOW RIGHT FROM WRONG.

understanding the proceedings against them and participating in their defense – especially when they try to eat their public defenders.

As such, walkers would likely be found incompetent to stand trial until restored to competency. And without a cure (we're looking at you, Mr Kirkman!), that could be a very, very long time. •

Find out more about Broadcast Thought:
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ZOMBIE 101

Think you've got what it takes to be a walker on AMC's *The Walking Dead*? Think again! It's time to forget everything you think you know about playing a zombie and learn from the very best with *TWDM*'s special guide to transforming yourself into a terrifying flesh-eater, *Walking Dead* style. WORDS: Tara Bennett

If there's one lesson that becomes abundantly clear when observing the walkers that populate AMC's *The Walking Dead* it's that there's an art to being an effective lumbering flesh bag. It's easy for jaded audiences to assume that all it takes to achieve good zombie-ing is some moaning, foot dragging and perhaps a little spittle. But playing dead is a serious business when it comes to the television show's undead.

Lazy stereotypes don't cut it when it comes to the exacting standards of executive producer Greg Nicotero (that's him pictured left!). Even before he was directing episodes of *The Walking Dead*, Nicotero was the man creating the makeup and blood gags that established the look of the series. Four seasons in and now a regular director on the series, Nicotero is still hand-picking the best of the extras who assemble at the start of every year to show off their undead skills.

Yes, you have to audition to become a walker on *The Walking Dead*.

**PLAYING DEAD IS A
SERIOUS BUSINESS
WHEN IT COMES TO
THE WALKERS ON
THE WALKING DEAD.**

PHOTOS: Gene Page/AMC



BACK TO SCHOOL, BUT NOT AS YOU KNOW IT

The audition is actually called 'Zombie School' and it's led by Nicotero and *The Walking Dead* stunt coordinator, Russell Towery. A few weeks before the official start of season production, about 150 interested extras are welcomed to the studio in Georgia to give their best zombie to the team who can make or break undead careers.

As Nicotero explained during the first season, they knew they could create great makeup on anyone, but not everyone was going to give a great performance for the camera. No one wants to direct a walker who can't stop looking at the camera or that just doesn't

radiate any energy when they're supposed to be terrifying.

Even if you don't make it to Zombie School at the top of the season, there are certain lessons that are imparted to everyone who gets suited up as a walker. When this reporter was transformed into a Boho chic walker for 'Prey,' (pictured, right) I got on-the-job training with very specific tips from the makeup team, the zombie coordinators, the first assistant director, and even from my fellow extras about how to hold myself when I was alone or in a horde.

So here's a few tricks of the trade I learnt for my 'starring' role in the series...



WALKERS SHOULD NEVER ACKNOWLEDGE THE CAMERA FOR ANY REASON UNTIL AFTER THE DIRECTOR HAS YELLED, "CUT!"

LESSON ONE: NEVER, EVER LOOK AT THE CAMERA

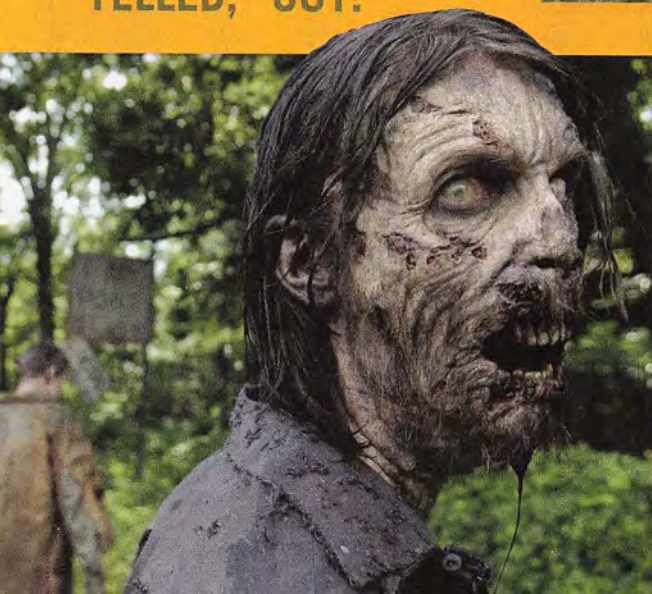
It sounds obvious, but when a camera is pointed in your face it's difficult not to grab a quick glance. But the undead don't care about their close-up or the camera getting their best rotting side. When you're on a television set, it's easy to get caught up in all of the wonder of production, including looking for the camera that's capturing all the action. Walkers should never acknowledge the camera for any reason until after the director has yelled, "Cut!" Many a shot has been lost because an extra looked at the camera before a scene was finished and it broke the whole illusion of the sequence. Don't be *that* walker!



WALKERS ARE MOVING TOWARDS THEIR NEXT MEAL AND THEY GO IN THE DIRECTION OF WHERE THEIR NOSES SCENT THE LIVING.

LESSON TWO: LEAD WITH YOUR NOSE

An undead walker is on the prowl for one thing – flesh! Their seemingly unfocused lumbering isn't just an awkward country ramble. Walkers are moving towards their next meal and they go in the direction of where their noses scent the living. Thus, it was told to me, my nose should always be tweaked towards the wind and my body should follow its lead as I move towards my next human snack.



LESSON THREE: REMEMBER – YOUR BODY IS ‘FLOPPY’

A big part of being human is muscle control and the undead have lost that. It's why walkers look like floppy puppets most of the time. There's no body awareness or embarrassment in the undead, so human extras have to turn off the part of the brain that holds onto normal physicality.

First: relax the shoulders. There's no stress in a zombie, so you have to let everything, well, soften.

Second: tuck the neck into the shoulder, like your skull is too hard to carry anymore.

Third: imagine your feet are very heavy and every step is laborious and then you'll find your walk. Think 'drunk walking,' without any of the silliness, of course.



**THINK
DRUNK
WALKING
WITHOUT
ANY OF THE
SILLINESS.**



LESSON FOUR: GNARL YOUR HANDS AND FINGERS

As Nicotero likes to warn, if you show up doing the Frankenstein walk at Zombie School, you better stiff arm and leg it back to your car. Walkers on *The Walking Dead* never move towards people with extended arms or lock-kneed legs. The undead body is basically desiccating more and more every day it exists, so extremities should be twisted and bent whenever possible. Hands and arms only extend when there's an impediment to reaching lunch, like a chain link fence, or when a human is within reach to tackle or start chomping.

LESSON FIVE: GNASH YOUR TEETH

Extras done up by the show get to swish a special concoction into their mouth that coats teeth with a brown film that completes the dead makeup. Walkers can't have pearly whites; it just doesn't work. So the coating adds one more layer of disgusting to the visual party.

Again, the show's walkers are eating machines, so the act of looking like you are just a hairsbreadth away from biting into any flesh that comes in proximity to your chompers is both creepy and disconcerting.



THE UNDEAD BODY IS BASICALLY DESICCATING MORE EVERY DAY, SO EXTREMITIES SHOULD BE TWISTED AND BENT WHENEVER POSSIBLE.

FINALS

Congratulations, you have passed! Everything you need to become an undead flesh-hungry brain-eater is detailed above (and in the accompanying box out, right). All you need now is to rip up some clothes, add a dash of dyed corn syrup and grime to your exposed body parts and not wash your hair for a week, and you're all



LESSON SIX: GROWL SOFTLY BUT DON'T MOAN

You might have spent days practicing your perfect hiss laced with the faint tinge of *ennui*, but *The Walking Dead* sound crew doesn't need you. Sorry!

All of those horrible guttural grunts, groans and growls from the walkers in any given scene of the show are actually added afterwards in the sound mix. There's a particular sound that's been developed over four seasons, so vocal talents are not needed for your live performance.



set to be unleashed on an unsuspecting pre-apocalyptic world. OK, so without the incredible professional makeup of Nicotero's team, you may not be the perfect zombie, but you will have all the right moves to be as convincing a walker as possible. So, if you're a cosplayer, take part in zombie walks, or like to play dress-up, then go out there and have some gruesome fun. And don't forget to send *TWDM* a photo! •

PRACTICE MAKES PERFECT

If you've taken to heart, and practice, everything in this feature, then you'll need to put it all together in some movement exercises like they do when they audition potential walkers. Try doing the following:

- Set out some chairs in a room and move around them like a walker would – bumping into things, awkwardly bouncing off other walkers and solid masses.
- Propel yourself off a chair from a sitting position. Zombies don't have good muscle control, so keep that in mind as you try to navigate what seems like an easy request.
- Amble in one direction until someone snaps to get your attention from the opposite direction. Use that to immediately switch your zombie attention and add some speed to your next movements because now dinner is near!

ALL CRE GREAT AND SMALL

At TWDM Towers, we believe the best things come in small packages. Which probably explains why we're so enamored with Minimates. Now, our readers have been given a unique opportunity by Diamond Select Toys: to pick a character from *The Walking Dead* comic book to be turned into a real Minimate you can buy in the shops. Excited? We nearly wet ourselves! But first, a history lesson...

WORDS & INTERVIEW: Bryan Cairns

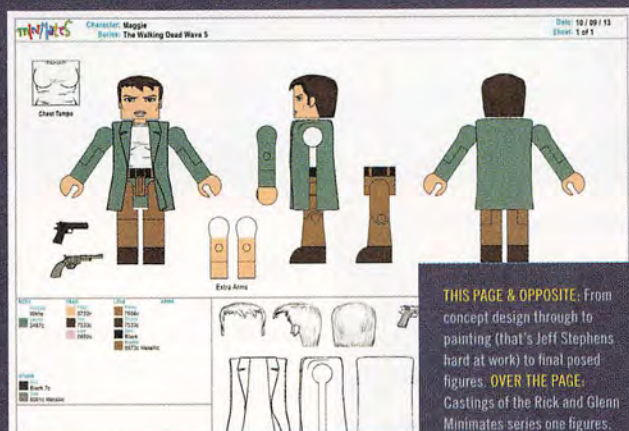
There's no escaping *The Walking Dead* these days. Besides the critically acclaimed comic books and the top-rated TV series, *The Walking Dead* brand has exploded with novels, apparel, trading cards, games and, yes, even an official magazine. That's just the tip of the merchandising iceberg, and arguably the most whimsical and collectible of the bunch are the Minimates. These pint-sized, block figures debuted back in 2002 and have provided the perfect canvas for various franchises, most notably Marvel's superheroes.

As it turns out, zombies and *The Walking Dead* have been on Diamond Select Toys' (DST) radar for quite some time. That was the takeaway from an informative five-way conference call between TWDM, DST marketing supervisor Zach Oat, designer Barry Bradfield, product manager Robert Yee and painter Jeff Stephens.

TO THE MAX

"Even before the TV show came on air, we'd been wanting to do something with Robert Kirkman and *The Walking Dead*," says Oat. "We had a relationship with Skybound and Image through our sister company. We've done a lot of stuff with different comic book companies and independent publishers over the years."

"At one point, we were thinking of making our own zombie line, called Maximum Zombies," he adds. "It was a fun little line, entirely made up of zombies. We said, 'Let's try one more time to get something going with Robert.' We talked to him, showed him what we were working on and he said, 'Let's do it.' We put Maximum Zombies on the backburner and developed *The Walking Dead* series. We kicked it off with a two-pack at San Diego Comic-Con -- it was just Rick and



a zombie. It sold out pretty fast. We created the full series one and it quickly became one of our bestselling Minimates lines."

DST had already given *Lord Of The Rings*, *Ghostbusters* and *Back To The Future* the Minimates royal treatment, and *The Walking Dead* fit right in with the eclectic group.

"Anytime you can put 'cute' together with 'scary,' it's a lot of fun," offers Oat. "You see a lot of mini figures for various horror properties. The Universal Monsters was a big line for us for a few years."

"The other thing is Minimates are component-based, where there are a lot of parts switching," adds Oat. "We package a lot of extra arms with the Minimates we make. We have different facial expressions. There are different hats and hairpieces."

ATURES



"For zombies, we were able to do that with body parts," continues Oat. "We'll have a white stump of bone sticking out of the torso. If you remove the arm, you can see the stump there. You can switch out a whole arm for an arm that's torn off at the elbow. We have one zombie that comes with a guts piece. You take off the legs and plug in the guts piece. It's like he's dragging his torso along the ground."

Gore the Merrier

In the comics and the television show, blood gushes, flesh gets gnawed off the bone and people die violently. *The Walking Dead* Minimates clearly embrace that horror element.

"There hasn't been any one Minimate that we've stopped and said, 'Whoa! No, that's too far,'" offers Bradfield. "If anything, personally, I'm reluctant to do it because it makes my stomach queasy. There was a period where I couldn't work on the zombies an hour before I ate. Now I don't care so much."

Yee elaborates: "We've had entrails. We've had a ripped limb and holes in the characters. We've had chunks of them ripped out. I think we've managed to push ourselves pretty far."

With more than 120 issues of *The Walking Dead* comic book, there's no shortage of characters to pick and choose from. However, continuity is a key factor.

"It's not that it just reflects the current storyline," explains Oat. "We started Minimates at a time when *The Walking Dead* had almost 100 issues already in the can. By having the line reflect certain key story arcs, it becomes a jumping-on point for new consumers to come in.

"We basically started with issue one and what the characters all looked like when we first saw them," he continues. "Then we worked our way forward. Now we're in the post-prison period. We didn't want to start with stuff that's currently happening. We wanted to tell the story of *The Walking Dead* chronologically."

Five Alive

Series five will be released early this summer. The newest wave incorporates both old friends and fresh faces.

"With this one, we were wrapping up the prison story arc," reports Yee. "There were a lot of looks from that arc that we wanted to do for the main characters. There were some characters we hadn't gotten to yet, like Maggie, so we have her right after the prison arc. She has the short hair and the trench coat. We have some characters wearing outfits from their final days in the prison.

"There are some new characters who were introduced in the wake of the prison falling, including Abraham and Eugene, who will be in the Toys R Us assortment of series five," adds Yee. "We also came back to Morgan. We'd done versions before, but wanted to do another. After they leave the prison and go on the road, they

**"WE'VE HAD ENTRAILS. WE'VE HAD
RIPPED LIMBS. I THINK WE'VE MANAGED
TO PUSH OURSELVES PRETTY FAR."**

ROBERT YEE, PRODUCT MANAGER



come back and find Morgan. He's a shell of a man, so we made a survivor Morgan where he's crazy-eyed and has a shovel."

Plenty of consideration and labor go into delivering a superior product. On his end, Bradfield notes the challenges specifically associated with *The Walking Dead*. "For me, it's about making sure the artwork reflects the characters as they appear in the book, but also falls within our own style that we've established with Minimates," he explains. "The book is in black and white, so I have to come up with color schemes that seem to make sense. I do research to see if there's a unanimous decision on what a character's hair color is or unique features are."

FEEDING TIME

Oat frequently visits the message boards for consumer feedback and to find out which Minimates fans want next. For those patiently waiting for a Carl Minimate, there's big news.

"Series six is going to include Carl; we're really excited," says Oat. "Minimates are so small and there are only certain things we can do to adjust the relative height of the characters. We were reluctant to start tinkering around with that, but Carl's such a major character it was important we got to him. Carl will have shorter legs and arms designed specifically for a child Minimate."

At the time of press, no announcement had officially been made regarding series six, but the DST guys teased what fans can expect from those specialty and Toys R Us assortments. There's Rick as the neighborhood constable with Douglas. Carl is paired with a burning zombie. And Michonne sports her patrol outfit and comes boxed with a winter zombie.

It's an impressive set, especially for someone like Stephens, who shelled out cash for Minimates long before he joined DST. "I got sucked in because of the size," concludes Stephens. "They were neat looking. There's something nice about being able to have a display of these characters... you get that whole universe of figures you always wanted as a kid that can also play together." •

"WE MAKE SURE THE ARTWORK REFLECTS THE CHARACTERS AS THEY APPEAR IN THE BOOK... I HAVE TO COME UP WITH COLOR SCHEMES THAT MAKE SENSE."
BARRY BRADFIELD, DESIGNER

HELP PICK

Diamond Select Toys is offering readers of this magazine a unique opportunity: to vote in a poll to decide a forthcoming Minimate in its bestselling *The Walking Dead* line. All you have to do is take a look at the characters in the comic panels featured on this page and decide which one you think will make the best figure for an upcoming series. Then go to diamondselecttoys.com to cast your vote. It may take a little time to produce (these figures aren't created overnight!), but we'll be sure to announce the results in a forthcoming issue of *TWDM*. Go cast your vote now!

BEARD WALKER

As featured on the cover for the hardback of Book Nine, this hirsute hillbilly comes with dungarees and a big bushy beard (*TWDM's* bearded editor approves).



CHAINS WALKER

Love this guy, as featured on the cover of Volume Five: 'The Best Defense.' With all that gold round his neck, we imagine this dude liked his hip-hop in the pre-undead days.



THE NEXT MINIMATE!



FAN BOY WALKER

Skewered in the mouth by Michonne's sword as he attacked Carl in issue 52, this rather chunky bad boy is rocking the checked shirt look.



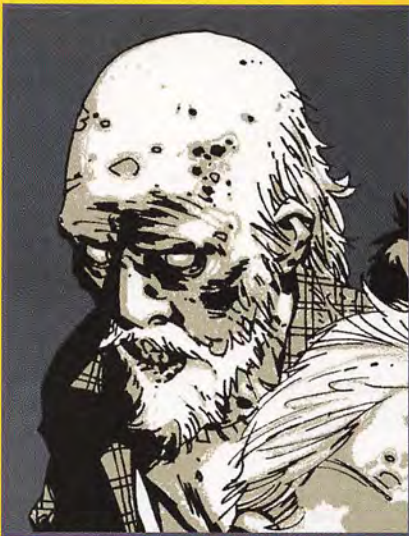
HOODY WALKER

Spotted in the Washington herd in issue 78, this zombie needs his hoody to keep his bald pate warm in the winter months.



LIBRARIAN WALKER

Shh! You wouldn't want to get on the wrong side of this bookish zombie, taken from the cover of Volume 19: 'March To War.'



OLD MAN WALKER

Featured on the cover of Volume Nine: 'Here We Remain,' this venerable fellow looks like he's stepped off the Shakespearean stage.



OVERALLS WALKER

With half his face chewed off, this dungareed zombie had eyes on turning Carl and Rick for dinner in issue 50.



PROM WALKER

Sometimes practicality is better than style. This fetching outfit proved not to be very bulletproof when this walker stormed Alexandria in issue 86.

VOTE FOR YOUR FAVORITE AT: DIAMONDSELECTOYS.COM



FALL FROM GRACE

If there's one person who's had the greatest impact on the lives of Rick Grimes and his survivor group in *The Walking Dead*, it's the Governor. In the comic, he's the man responsible for the deaths of Lori and Judith, Tyreese, Hershel and many others. In AMC's TV show, his actions led to the deaths of Andrea, Milton, Merle, almost half of Woodbury and poor old Hershel again. And yet his rise to power over Woodbury has never been fully explored in either iteration. *The Walking Dead* book series, written by Robert Kirkman and Jay Bonansinga from St Martin's Press, goes a long way to rectifying that, delving into what turned Philip Blake into the Governor. What was started in *Rise Of The Governor* and continued in *The Road To Woodbury* is concluded in *The Fall Of The Governor*, which was split into two parts. With the second and final part due out this month, *TWDM* has been granted an exclusive extract for you to enjoy. Read on...

The fire starts on the first floor, the flames licking up the cabbage rose wallpaper, unfurling across the plaster ceiling, and spewing black, noxious smoke through the hallways and bedrooms of the Farrel Street house, blinding him, choking the breath out of him. He darts across the dining room, searching for the back stairs, finding them, hurling down the old, rickety wooden risers into the musty darkness of the basement.

"Philip?! Philip?! PHILLLLLLLLLIP!?"

He lurches across the filthy, water-marked cement floor, frantically scanning the dark cellar for his brother. Upstairs, the home blazes and crackles, the conflagration roaring through the cluttered chambers of the meager bungalow, the heat pressing down on the foundation. He whirls fecklessly in circles, scanning the shadowy reaches of the smoke-bound cellar, batting away cobwebs and choking on the acrid smoke and



He wants out. He can't breathe. His flesh crawls. He can't make a sound other than a faint mewling noise.

ammonia-rot stench of rancid canned beets, rat turds, and ancient fiberglass insulation. He can hear the creaking and thudding of wooden timbers collapsing onto the floor above him as the maelstrom rages out of control – which makes no sense because his little childhood home in Waynesboro, Georgia, never burned down in any fire as far as he can remember. But here it is, going up in a terrible inferno, and he can't find his fucking brother. How did he get here? And where the fuck is Philip? He needs Philip. Goddamnit, Philip would know what to do!

"PHILLLLLLLLLLIIIP!"

His hysterical cry comes out of him like a thin puff of air, a breathless chirp, a fading signal on a radio tuned to some distant station. All at once he sees a portal in one of the basement walls – a strange, concave opening like a hatch on a submarine, a weird greenish glow emanating from within it – and he realizes that the opening is new. There was never such an opening in the basement of his childhood home on Farrel Street, but again, like black magic, here it fucking is.

He stumbles toward the dim, radiant, green gash in the darkness. Pushing through the opening, he steps into an airless cinder-block garage stall. The chamber is empty. The walls bear the marks of torture – streaks of dark, drying blood and the frayed ends of ropes affixed to U-bolts – and the place radiates evil. Pure, unadulterated, preternatural evil.

He wants out. He can't breathe. His flesh crawls. He can't make a sound other than a faint mewling noise coming from the deepest part of his lungs, an anguished moaning. He hears a noise and spins around and sees another gangrenous-green glowing portal, and he lunges toward it.

He goes through the opening, and he finds himself in a pine grove outside Woodbury. He recognizes the clearing, the deadfall logs forming a natural little amphitheater – the ground carpeted in matted pine needles, fungus, and weeds. His heart quickens. This is an even worse place – a death scene.

A figure emerges from the forest and steps into the pale light. It's his old friend, Nick Parsons, gangly and awkward as ever, lurching into the clearing with a 12-gauge pump-action shotgun, his face a sweaty mask of horror.

"Dear Lord," Nick murmurs in a strangled voice. "Cleanse us of all this unrighteousness."

Nick raises the shotgun. The muzzle looks gargantuan – like an enormous planet eclipsing the sun, pointing directly at him.

"I renounce all sins," Nick drones in his sepulchral voice. "Forgive me, O Lord... forgive me."

Nick pulls the trigger. The firing pin sparks. The slow-motion blast flares in a brilliant yellow corona – the rays of a dying sun – and he feels himself lifted out of his boots, slingshot into space, weightless, flying through darkness... toward a nimbus of celestial white light. This is it. This is the end of the world – his world – the end of everything. He screams. No sound comes from his lungs. This is death – the suffocating, magnesium-white void of nothingness – and very suddenly, like a switch being thrown, Brian Blake ceases to exist.

This is it. This is the end of the world – his world – the end of everything. He screams. No sound comes from his lungs.

view of the water-stained ceiling tiles – one eye completely blind, its orbital socket cold as if wind is blowing through it. The duct tape hanging off one side of his mouth, the tiny inhalations and exhalations through his bloody nostrils almost imperceptible to the casual listener, he tries to move but can't even turn his head. The sound of voices barely registers with his agony-gripped auditory nerves.

"What about the girl?" a voice asks from somewhere in the room.

"Fuck her, she's outside the safe zone by now – she ain't got a chance."

"What about him? Is he dead?"

Then another sound registers – a watery, garbled growl – which draws his attention to the edge of his vision. Seeing through the bleary retina of his one good eye, he can barely make out the tiny figure in the doorway across the room, her pale face mottled with decomposition, her pupilless eyes like sparrow eggs. She lunges until her chain-link leash clangs loudly.

"Gah!" one of the male voices yelps as the tiny monster claws at him.

Philip tries desperately to speak but the words catch in his scalded throat. His head weighs a thousand tons, and he tries again to speak with chapped, cracked, bleeding lips, tries to form breathless words that simply won't coalesce. He hears the deep baritone voice of Bruce Cooper.

"Okay, fuck this!" The telltale click of a steel slide on a semiautomatic fills the silence. "This girl's getting a bullet right –"

"N-nnggh!" Philip puts everything he has into his voice and manages another faint series of utterances. "D-duh-d-don't!" He takes another agonizing breath. He must protect his daughter Penny, regardless of the fact that she's already dead and has been for over a year. She is all he has left in this world. She is everything.

"D-don't fucking touch her... DON'T DO IT!"

Both men snap their gazes toward the man on the floor, and for the briefest fraction of an instant, Philip gets a glimpse of their faces gaping down at him. Bruce, the taller man, is an African-American with a shaved head, which now furrows with horror and repulsion. The other man, Gabe, is white and built like a Mack truck, with his marine buzz cut and black turtleneck. From the look in their eyes, it's clear that Philip Blake should be dead.

Lying on that blood-soaked 10x10 piece of plywood, he has no idea how bad he must look – especially his face, which feels as though it's been tenderized by an ice pick – and for one fleeting moment, the expressions on the faces of these crude, simple men gaping down at him set off a warning alarm in Philip's brain. The woman who worked him over – Michonne is her name, if memory serves – did her job well. For his sins, she left him as close to death's door as a person can be without going through it.

With the abruptness of a jump cut in a motion picture, he is lying on the floor of his apartment in Woodbury – inert, frozen, pinned to the cold hardwood in paralyzing, icy pain – his breathing so labored and inhibited that his very cells seem to be gasping for life. His vision consists of a jagged, blurry, fractured



The Sicilians say revenge is a dish best served cold, but this gal delivered it with a steaming plate of agony. Getting his right arm amputated and cauterized just above the elbow is now the least of Philip's problems. His left eye is currently lying on the side of his face, glued to his flesh by drying tendrils of bloody tissue. But worse than that – far worse for Philip Blake – is the sticky-cold sensation spreading up through his entrails from the site where his penis was detached with a flick of the woman's fancy sword. The memory of that little flick – the sting of a metal wasp – now sends him back into the twilight of semi-consciousness. He can barely hear the voices.

"Fuck!" Bruce stares bug-eyed down at the once-fit, once-lean man with the handlebar mustache. "He's alive!"

Gabe stares. "Shit, Bruce, the Doc and Alice are fucking gone! What the hell are we going to do?"

At some point, another man has entered the apartment in a flurry of heavy breathing and the clanging of a pump-action shotgun. Philip can't see who it is, or hear the voices very well. He floats between consciousness and oblivion while the men hovering over him continue their terse, panicky exchange.

Bruce's voice: "You guys, lock this little shit up in the other room. I'm going to run downstairs and get Bob."

Gabe's voice next: "Bob?! The fucking drunk that's always sitting downstairs by the door?"

The voices begin to fade as the dark cold shroud draws down over Philip.

"What the hell can he do?"

"Probably not much."

"So why?"

"He can do more than either of us..."

Contrary to public opinion and the mythology of the movies, the average combat medic is not even remotely as skilled as an experienced, credentialed trauma surgeon or, for that matter, even a general practitioner. Most medics receive less than three months of training during boot camp, and even the most prodigious of these individuals rarely rise above the level of a common EMT or paramedic. They know basic first aid, a little CPR, and the rudiments of trauma care, and that's about it. They are thrown into the breach with battle units and expected to simply keep

The Sicilians say revenge is a dish best served cold, but this gal delivered it with a steaming plate of agony.

wounded soldiers breathing – or keep the circulatory system intact – until the victim can be transported to a mobile surgical unit. They are human tugboats, hardened by front-line conditions, calloused by witnessing a constant stream of suffering, expected only to Band-Aid and splint the sucking wounds of war.

Hospital Corpsman First Class Bob Stookey served a single tour with the 68 Alpha company in Afghanistan 13 years ago, at the tender age of 36, getting deployed not long after the initial invasion. He was one of the older enlisted men at the time – his reasons for signing up had a lot to do with a divorce going sour at the time – and he became somewhat of a Dutch uncle to the youngsters around him.

He started as a glorified ambulance driver out of Camp Dwyer, and worked his way up to battlefield medic by the following spring. He had a knack for keeping the boys entertained with lousy jokes and non-regulation sips from his ever-present flask of Jim Beam. He also had a soft heart – the grunts loved him for that – and he died a little bit every time he lost a marine. By the time he shipped

back to the world one week after his 37th birthday, he had died one hundred and eleven times and was medicating the trauma with a half-quart of whiskey a day.

All of this *Sturm und Drang* of his past had long been drowned by the horror and clamor of the plague, as well as the excoriating loss of his secret love, Megan Lafferty, and the pain has grown so malignant within him that now – tonight – this instant – he is completely oblivious to the fact that he is about to be wrenched back onto the battlefield.

"Bob!"

Slumped against the bricks in front of the Governor's place, half-conscious, dried spittle and ash across the front of his drab olive jacket, Bob stirs at the booming voice of Bruce Cooper. The darkness of night is slowly burning off with the dawn, and Bob has already started shaking from the chill winds and a restless night of fever dreams.

"Get up!" the big man orders as he lurches out of the building and comes over to Bob's nest of soggy newspapers, ratty blankets, and empty bottles. "We need your help, upstairs! Now!"

"W-what?" Bob rubs his grizzled face and belches stomach acids. "Why?"

"It's the Governor!" Bruce reaches down and grabs hold of Bob's limp arm. "You were an army medic, right?"

"Marines... H-hospital Corps," he stammers, feeling as though he's being levered to his feet by a block and tackle. His head spins. "For about 15 minutes... about a million years ago. I can't do shit."

Bruce stands him up like a mannequin, clutching him roughly by the shoulders. "Well, you're going to fucking try!" He shakes him. "The Governor's been taking care of you, making sure you're fed, that you don't drink yourself to death, and now you're going to return the favor."

Bob swallows back his nausea, wipes his face, and gives a queasy nod. "Okay, take me to him."

On their way through the foyer, up the staircase, and down the back hall, Bob is thinking it's probably no big deal, the Governor's got the flu or something, fucking stubbed his toe and now they're overreacting like they always do. And as they hasten toward the last door on the left, Bruce practically pulling Bob's arm out of its socket, just for an instant, Bob catches a whiff of something coppery and musky wafting out of the half-ajar door, and the odor sets off warning bells in Bob Stookey's head. Right before Bruce yanks him inside the apartment – in that horrible instant before Bob clears the jamb and sees what's waiting for him inside – he flashes back to the war.

The sudden and unbidden memory that streaks through his mind's eye at that moment makes him flinch – the smell, that protein-rich stew that hung over the slapdash surgical unit in Parwan Province; the pile of pus-ridden bandages earmarked for incineration; the drain swirling with bile; those gurneys washed with blood, cooking in the Afghan sun – all of this flickers through Bob's brain in that split-second before he sees the body on the floor of the apartment. The odor raises his hackles and makes him hold on to the jamb for purchase as Bruce shoves him into the vestibule, and Bob, at last, gets a good look at the Governor, or what remains of the man, on the desecrated plywood platform.

"I locked the girl away and untied his arm," Gabe is saying, but Bob can hardly hear the man or see the other guy, another goon named Jameson, now crouched across the room, hands clasped awkwardly, eyes hot with panic, and the dizziness threatens to drag Bob to the floor. He gapes. Gabe's voice warbles as if coming from underwater.

"He's passed out – but he's still breathing."

"Holy sh...!" Bob barely makes a noise, his voice squeezed and colorless. He falls to his knees. He stares and stares and stares at the contorted, scorched, blood-soaked, scourged remains of a man who once prowled the streets of the little kingdom of Woodbury like an Arthurian knight.

Now the mangled body of Philip Blake begins to metamorphose in Bob Stookey's mind into that poor young man from Alabama –

Hospital Corpsman First Class Bob Stookey had a knack for keeping the boys entertained with lousy jokes and non- regulation sips from his ever- present flask of Jim Beam.

Master Sergeant Bobby McCullam, the kid who haunts Bob's dreams – the one who got half his body torn off by an IED outside Kandahar. Overlaying the Governor's face, in a grotesque double image, Bob now sees the marine, that death mask of a face under a helmet, parboiled eyes and bloody grimace tucked into a chin strap, the terrible gaze fixing itself on Bob the ambulance driver.

"Kill me," the kid had muttered to Bob, who couldn't do anything for the young man but load him into a sweltering cargo bay already crammed with dead marines. Kill me, the kid had said, and Bob was helpless and stricken mute, and the young marine had died with his eyes locked onto Bob's. All this passes through Bob's imagination in an instant, pulling the gorge up into his esophagus, filling his mouth with stomach acids, burning in the back of his throat, erupting in his nasal passages like liquid fire.

Bob twists around and roars vomit across the room's filthy carpet.

The entire contents of his stomach – a 24-hour liquid diet of cheap whiskey and occasional sips of Sterno – come frothing out, splattering the rug. On his hands and knees now, Bob heaves and heaves, his back arching, his body convulsing. He tries to speak between watery gasps.

"I-I can't-can't even look at him."

He sucks air. A spastic shudder rocks through him.

"I can't-I can't do anything f-for him!"

Bob feels a hand as strong as a vise tighten on the nape of his neck and a portion of his army fatigue jacket. The hand jerks him to his feet so violently, he's practically yanked out of his boots.

"The Doc and Alice are gone!" Bruce barks at him, their faces so close now, a fine mist of spittle sprays Bob as Bruce tightens his grip on the back of Bob's neck.

"If you don't do anything, he's going to fucking die!" Bruce shakes the man. "Do you want him to die?"

"The Governor's been taking care of you, making sure you're fed, that you don't drink yourself to death, and now you're going to return the favor."

Sagging in Bruce's grasp, Bob lets out a moan: "I-I-I don't... no." "Then fucking do something!"

With a woozy nod, Bob turns back to the broken body on the floor. He feels the vise grip on his neck loosen. He crouches down and sees only the Governor now.

Bob sees all the blood running down the nude torso, forming sticky, map-like stains already drying and darkening in the dim light of the living room. He looks at the scorched stump of a right arm, and then surveys the breached eye socket all welled up with blood, the eyeball, as shiny and gelatinous as a soft-boiled egg, dangling off the side of the man's face on tendrils of tissue. He makes note of the swamp of rich arterial blood gathered down around the man's privates. And finally Bob notices the shallow, labored breathing – the man's chest barely rising and falling.

Something snaps inside Bob Stookey, sobering him with the speed and intensity of smelling salts. Maybe it's the old war footing coming back. There's no time for hesitation on the battlefield – no room for repulsion or fear or paralysis – one just has to move. Fast. Imperfectly. Just move. Triage is everything. Stop the bleeding first, keep the air passages clear, maintain a pulse, and then figure out how to move the victim. But more than that, Bob seizes up right then with a wave of emotion.

He never had kids, but the surge of empathy he suddenly feels for this man recalls the adrenaline that flows through a parent at the scene of a car wreck, the ability to lift a thousand pounds of Detroit steel off a child pinned beneath the wreckage. This man cared about Bob. The Governor treated Bob with kindness, even tenderness, always making a point to check in with Bob, make sure Bob had enough food and water and blankets and a place to stay.

The revelation steadies Bob, girds him, clears his vision and focuses his thoughts. His heart stops racing, and he reaches down to depress a fingertip against the Governor's blood-soaked jugular. The pulse is so weak it could be mistaken for a fluttering pupa inside a fleshy cocoon.

Bob's voice comes out of him in a low, steady, authoritative tone. "I'm going to need clean bandages, tape, and some peroxide."

Nobody sees Bob's face changing. He wipes strands of his greasy, pomaded hair back over his pate. His eyes narrow, nested in deep crow's-feet and wrinkles. His brow furrows with the intensity of a master gambler getting ready to play his hand.

"Then, we'll need to get him to the infirmary."

At last he looks up at the other men, his voice taking on an even deeper gravity. "I'll do what I can..." •



I'M GOING TO NEED CLEAN BANDAGES, TAPE--AND SOME PEROXIDE. THEN WE'LL NEED TO GET HIM TO THE INFIRMARY.

I'LL DO WHAT I CAN.

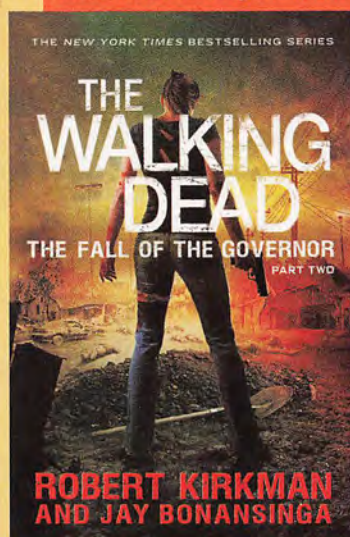


The Fall Of The Governor, Part Two

The Governor's journey reaches its shocking and heartrending conclusion in *The Fall of the Governor, Part Two*. In a thrilling finale, war breaks out, all of the plot lines from the previous three novels converge, tensions boil over into unthinkable

mayhem, and the dark destinies of those left standing are sealed in a series of stunning twists.

From Robert Kirkman, creator of the Eisner Award-winning comic as well as executive producer of AMC's blockbuster TV series, and Jay Bonansinga, Stoker Award-finalist and internationally acclaimed author, comes this stunning finale to their ambitious chronicle of human survival amid the plague of undead, which began with *The Walking Dead: Rise Of The Governor*.



Game of Arms

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AFTER THE FALL

EXCLUSIVE SET VISIT



PHOTOS: Gene Page/AMC, Frank Ockentals 3/AMC



As season four of AMC's *The Walking Dead* draws to a dramatic close, *TWDM* visits the set one last time to watch the filming of the mid-season opener, 'After.' With the prison fallen, the Governor dead and the survivors scattered, Rick and Carl struggle on alone. Here we remain indeed.

WORDS & INTERVIEWS: Tara Bennett

It's an overcast, humid, mid-August day and Carl Grimes is up to no good. On a quiet, residential street, the rapidly maturing teen has a tiny smirk on his face as he sizes up two bedraggled walkers pawing at the door of a weathered, two-story Colonial. Without any hesitation, he starts to taunt the hungry duo yelling, "Hey! Fresh meat. Right here!" The walkers take the bait, pushing off the closed door then lumbering with purpose towards the cocky kid with no weapons and a chilling lack of fear.

A moment later, executive producer Greg Nicotero shouts, "Cut!" and the post-apocalyptic illusion is gone. *The Walking Dead* production crew comes out of the landscaped shadows to adjust the shot as the zombies stop their pursuit. The ever-engaged Nicotero is directing this important return from the winter break episode, ominously titled, 'After.'

"I CONSIDER 'AFTER' AND '30 DAYS WITHOUT AN ACCIDENT' VERY CLOSE TO OUR SEASON ONE EPISODES BECAUSE THEY ARE REALLY RICH WITH STORY."

GREG NICOTERO



As we now know, the action picked up right after the chaos of the Governor's last stand against Rick and his group at the West Georgia Correctional Facility. Survivors were separated, many of them wounded, but in this particular moment, Carl exists in a bubble of confidence. It doesn't hurt that, physically, actor Chandler Riggs looks the part more and more as the almost 15-year-old has sprouted up several inches, looking leaner and more mature in the face. There's less kid under that familiar sheriff's hat every time the camera lands on him.

THE ROOT OF THE ISSUE

Nicotero tells Chandler to maintain the confidence in the next take, to which he answers with a focused, "Copy!" and then Greg prompts the walkers to snarl more, but slow down their speed of pursuit to tear Carl to pieces. Under the video village tent, Nicotero looks at the monitors and tells makeup to add blood to the hands of the walkers so they leave prints on the door as Carl comes up behind them. It's a classic Nicotero addition that just makes the moment creepier.

Asked about his initial thoughts regarding the script after he read it, Nicotero says: "It's a really fascinating mid-season premiere because it's reintroducing us to the world again. I consider this and episode one ['30 Days Without An Accident'] very close to our season one episodes because they are really rich with story. Rick (Andrew Lincoln) and Carl are out in the world. Michonne (Danai Gurira) has sort of regressed by making new pets. But she fights the regression emotionally because of the flashbacks and the dreams she is having."

For comic book readers, it's also a very familiar story that Kirkman adapted for the show.

"The beauty of this story, which is very faithfully adapted from issue 50, is that it's *the* story.

"THE BEAUTY OF THIS STORY IS THAT IT'S *THE* STORY FROM ISSUE 50. IT'S GREAT STORYTELLING. I'M JUST TRYING TO DO IT JUSTICE."

GREG NICOTERO

So many people, when you talk about *The Walking Dead*, remember this part of the comic with Rick and Carl, where we see Carl's transformation. It's great storytelling. I'm just trying to do this great story justice."

BECOMING A STONE KILLER

Four seasons into the series, it also marks the first time Nicotero has directed a script penned by Robert Kirkman.

"I'm really excited," he enthuses. "Angela Kang has written two episodes I've directed, and [Scott] Gimple has written two episodes that I have directed and now I get Robert."

Looking at Riggs in the monitor preparing for another take, Nicotero explains: "Rick is





THIS & OPPOSITE PAGE:

Carl steps out of the shadow of his father more and more this season, with scenes from the mid-season premiere, 'After,' closely following those from the comic's 'Here We Remain' storyline.

in bad shape. Carl honestly believes that he is more capable of surviving than Rick in every way, shape or form. He's a better provider. He's a better killer. He's a better survivor. At this point, if Rick were to drop dead on the road, [Carl] would probably keep walking saying, 'I don't need you. You're done.' So he ping-pongs back and forth from being a kid to being an adult to being a kid. It's about his survival and his struggle to want to be an adult but still [be] vulnerable."

A FORK IN THE ROAD

A few hours later, Nicotero and his team are set up on a rural gravel road, a few miles from the studio. Lincoln and Riggs are preparing for an intense father/son scene where a severely beaten Rick is trying to keep pace with his dismissive son.

A makeup bloodied Lincoln talks (still in his American accent) to Nicotero about just how much blood there needs to be on his face and clothing at this point in the script. After they confirm the intensity with Amy Lacy, the script supervisor, Lincoln heads over to his shared tent with Riggs. The faces of the two immediately light up when talking to each other, laughing like two sweaty blood brothers. It's a far cry from what they have to do in the coming scene, where Carl's frustration with his father's moral compass is something he's not hiding anymore.

Nicotero explains that in another scene in this episode, Carl "literally says, 'If you die, I'll be fine.' Later, we play that subtext up in a little [scene] that Robert wrote when Rick and Carl go to a barbecue shack, which is in the comic book. They come upon a walker and [Rick]'s too weak to kill it and he hits it with the axe but it doesn't die. The writers added a beat there, where the walker is actually the father of someone else and the person leaves a note that says, 'Please, do what I couldn't do.' It mirrors Carl's journey because he

"I GO THROUGH THE GRAPHIC NOVEL AND PICK VERY SPECIFIC PANELS THAT HAVE THE FEEL OF THE COMIC BOOK. I LOVE DOING THAT." **GREG NICOTERO**



looks at the note and thinks, 'That guy is weak. If I had to kill my dad, I could do it.' It's *really* good!"

As Lincoln and Riggs get into position in front of a huge 800S crane that will shoot their walk up the road in an impressive wide shot, Nicotero makes sure the set is quiet for the impending frosty emotional moment. Lincoln starts to breathe in shallow gulps and emits a wet, painful wheeze that is frighteningly authentic. Production sound mixer Mike Clark attests that rattle is all created by the actor. "The other day, he's limping and he's heaving and Nicotero went up to him and said, 'Your breathing scared the crap out of me,'" he laughs.

BREAKING HEARTS

At the call of "Action!" Rick and Carl now inhabit the empty road as the younger Grimes pulls away from his ailing father without so much as a look back. Rick yells for Carl to slow down so they can find shelter before nightfall. When Rick attempts to calm his son by saying, "It's going to be OK," he's instead gifted with a withering look from his 'boy.' The look on Rick's face is heartbreaking.

Nicotero calls for another take and explains he framed this shot right from the comic book, which is something he likes to do in every episode he directs.

"I go through the graphic novel and pick very specific panels that have the feel of the

RIGHT & BELOW: Carl from the show and Carl from the comic are two very different people at this stage in the story, but they both face the prospect of growing up without their father.

OPPOSITE PAGE, TOP & BOTTOM: Michonne has regressed in the second half of season four to her old ways ('After'), but in the comic at least, she is quickly reunited with Rick and Carl. **FAR RIGHT:** Stunt coordinator Russell Towery and his stunt team prepare for a take ('Infected').



"I USE SOME OF THE COMIC PANELS FOR REFERENCE AND SAY, 'HEY, LOOK! I HAVE CHARLIE ADLARD! I HAVE THE BEST COMIC BOOK ARTIST DOING MY STORYBOARDS!'"

GREG NICOTERO



ACTION STATIONS

Another ever-present face on the set of *The Walking Dead* is stunt coordinator, Russell Towery. On a walker-light day, he observes how the walkers stalk towards Riggs and choreographs some movements. Towery joined the series at the start of season three and is now the man responsible for planning, preparing and executing every physical altercation, attack or fight that happens on the show. He shares some of the unique issues involving stunts on the show...

How does *The Walking Dead* compare to other shows that have used your talents?

I was on *Walker: Texas Ranger* and *Prison Break* for a long time. I also did *The Good Guys* a couple of years ago. But this show can't compare to any other. [Laughs] I know it sounds clichéd, but I'm very fortunate I got a chance to work on it. I work with every department on this show, from props to makeup and special effects. I work closely with wardrobe. I've worked really closely with the production team, more than on any other show I've done.

"I'M VERY FORTUNATE TO WORK ON *THE WALKING DEAD*... I'VE WORKED REALLY CLOSELY WITH THE PRODUCTION TEAM MORE THAN ANY OTHER SHOW I'VE DONE."
RUSSELL TOWERY



comic book," he says. "I love doing that. In the episode where Dale dies ['Judge, Jury, Executioner'], the scene with Rick and Lori in the barn and when Daryl, Shane and Rick are deciding who will kill Randall, I really wanted it to feel like a comic book. What's great on this show is I can recreate panels, going back to my [Robert] Rodriguez *Sin City* days."

He laughs and adds: "I use some of the panels for reference and say, 'Hey, look! I have Charlie Adlard! I have the best comic book artist doing my storyboards!'"

With the shot and crane reset, Nicotero, Lincoln, Riggs and crew set up for another take where everyone knows the same result will be Rick's heart breaking a little more each time Carl refutes him. Brutal stuff, but *TWDM*'s day on set is ending, so all we can ask is that Nicotero gives Rick a big hug from us later... The poor guy can't catch a break! •



In some scripts when an altercation happens it just reads "They fight," so the stunt team has to figure it all out. How does it work on *The Walking Dead*?

Our writers are on the set every day and they are with us in every meeting, either on the phone or in person. I've gotten scripts before [on other shows] where yes, it says, "They fight" or "The chase is on," and then you have to create it. Here they have very specific things that they want to see and do on the show that I try to accomplish. I throw in my opinion but if I want to

change something, I can ask one of the writers if it's doable. And sometimes what the writers have come up with doesn't work as it should, so we always try to collaborate and put our heads together for ideas.

You use the cast as much as possible for the physical scenes. Are the actors OK with that?

From the top number one guy to the people who just show up for the day, they are all asked to do a tremendous amount of physical work. Because [the cast] are so eager to do it and they want to do it, it's



hard to put a stunt double in for them. They often want to attempt it. I've gotten such good feedback from our cast that I think they trust me, and they want to do things above and beyond what they would normally do. Andy [Lincoln] is incredible with everything I give him, from a machete to a handgun.





INTERVIEW DAVE STEWART

CHARGED WITH THE UNENVIABLE JOB OF ADDING SOME COLOR TO *THE WALKING DEAD*'S CHEEKS, COLORIST DAVE STEWART KEEPS BRINGING A NEW LEASE OF LIFE TO THE ICONIC COMIC BOOK'S EYE-POPPING COVERS.

WORDS & INTERVIEW: RICH MATTHEWS



If you ever watched superhero drama *Heroes* – another great continuing drama, at least for a couple of seasons – you’ll have seen Dave Stewart’s work on the small screen. The multi-Eisner Award-winning colorist was the man who gave Tim Sale’s onscreen paintings their striking colors. Of course, as fans of *The Walking Dead* since before it reanimated itself onto television, we’re already more than familiar with Stewart’s incredible talent in an area of comic art that is often overlooked, especially when you consider how important it is to bringing marquee names such as Spider-Man, Superman and the Hulk to vivid, splash-page life. Yes, we know that *The Walking Dead* is drawn by Charlie Adlard in black and white, but before you open up any issue of necrotic melodrama, the first thing you see is the brilliant cover art – in striking, often chilling, color. The man responsible for that since issue 115 is Stewart.

“A cover image has to have a enough of a hook to grab someone’s eye on the shelf,” says Stewart. “That can be in the strength of the illustration, concept, or the vibrancy of the colors. You can stand in the comic shop and look at all the covers, and spot the images that really stand out. I think once the hook is set, the skill of the artist should finish reeling them in. Interest is created at different levels of viewing and good coloring can seal the deal.”

Been There, Done That

Stewart has colored just about every book you can think of in his time working for Marvel, DC, Dark Horse and Image – you name it, he’s done it. As well as all the big guns, his most memorable work has been for Mike Mignola on the *Hellboy* titles.

“I was into comics when I was a kid – the *X-Men*, *Spider-Man*, *Captain America*, *Hulk*, *Ambush Bug*...” Stewart smiles. “I was an artistic kid and started making my own comics when I was 11 or 12 years old. And I just kept drawing. Ironically, I always wondered how comics were colored – I thought it was by airbrush or something like that. Little did I know I’d find out – and then some!”



“A cover image has to have a enough of a hook to grab someone’s eye on the shelf... Good coloring can seal the deal.”



Stewart got his formative experience of comic book production while he was still a student.

“I got into coloring when my college Photoshop teacher at Portland Community College, Mark Conahan, and I figured out how to color comic pages on our own,” he explains. “Before I knew it, I was scanning in black and white art by other artists and coloring it at home on my Mac.”

They may have been homemade, but those colored pages were impressive enough for another of Stewart’s design teachers to grab the bull by the horns and set Stewart on the path towards a career in the industry.

“My teacher, Sharon Bronzan, had some contacts at Dark Horse Comics and set up a design internship for me in the summer,” Stewart nods.

DAVE STEWART FACT FILE

NAME: Dave Stewart

PROFESSION: Colorist

PLACE OF BIRTH: USA

BIOGRAPHY: Something of a legend in the comic book coloring business, Dave Stewart has won Best Colorist at the Eisner Comic Industry Awards no less than six times, in 2003, 2005, 2009, 2010, 2011 and 2013. He is perhaps best known for his collaboration with writer Mike Mignola on his *Hellboy* titles, but has worked on numerous other high-profile comics, including *Human Target*, *Conan*, *Captain America*, *Superman*, *Batman*, and the list goes on. He was also the man responsible for coloring Tim Sale's art in the TV series *Heroes*. He started coloring the covers of *The Walking Dead* with issue 115 in October 2013, including the special colored cover of issue one released for the 10th anniversary of the series.

FOLLOW DAVE STEWART ON

TWITTER: @Dragonmnky

"A good coloring job acts very much like a good movie soundtrack, not drawing attention to itself, but helping to create atmosphere."

with the story, to emphasize the drama. You can accentuate any moment by a change in color, to emphasize a spike in mood or action."

And every book, cover and page needs to be treated with the same level of care, especially when working on art produced by lots of different artists.

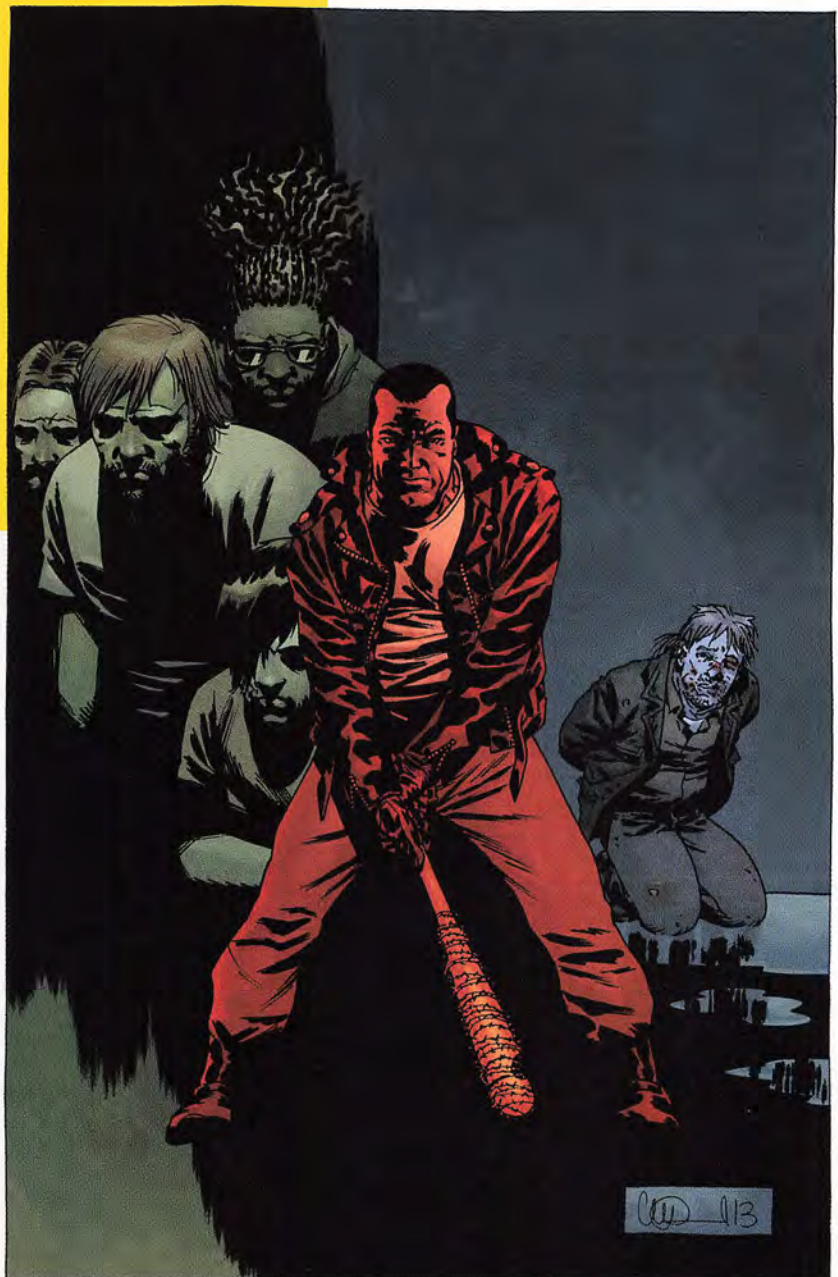
"Different art styles call for different rendering techniques, so choosing the right one is very important," says Stewart. "The colors should never overpower the art. Many times, the best coloring jobs are the ones you don't notice at first. Sometimes you see an artist that is amazing [without even knowing it]."

"That turned into a job as a color separator. So, I really saw coloring as just a way into something I loved. I had a general artistic interest in color and painting, but had never really thought about separate coloring as a career. During my time working in the color separating department, I grew to appreciate the craft of comic book coloring – and before I knew it, I couldn't get enough."

The Good, The Bad, The Ugly

Like any good inker – famously labeled "tracers" in Kevin Smith's 1997 comic book world-set rom-com *Chasing Amy* – coloring is something of a hidden treasure, the irony being that bad coloring can quickly ruin the chances of a comic being successful.

"Good coloring supports the art and adds to the story," Stewart explains. "A good coloring job can act very much like a good movie soundtrack, not jumping out at you, not drawing attention to itself, but helping to set a mood, creating atmosphere. You also create a rhythm to the visuals to go



That technique is even different depending on whether you're working on covers (as on *The Walking Dead*) or on interior story pages.

"The differences between a cover versus interior pages are in the story," Stewart says. "It's static versus sequential storytelling. On the cover, you have a single graphic image to make an impact to sell the book. With interiors, you have to consider the flow of the story by emphasizing different moments."

When asked what he brings to *The Walking Dead*, Stewart's natural dry humor springs immediately to the fore.

"Color!" he laughs, before getting more serious. "I hope I bring some sense of mood, with color choices that help support what Charlie has already drawn. Its covers are the one splash of color you get in the entire book, so hopefully it adds to the reader's imagination."

Does he have a good working relationship with Adlard, then? "It's hard – he's constantly preparing for the coming plague," Stewart deadpans. "No, he's really fantastic. He has a really great style, with genius use of blacks in his work. He really captures that world. To be honest, it feels really natural to color his art. It's pretty easy."

All Work And No Play...

It turns out that Stewart and *Walking Dead* creator Robert Kirkman have collaborated on and off in the past, and *The Walking Dead* provided a perfect way for the busy pair to finally work together again.

"Robert and I work well together, but I usually have so many work commitments that it just doesn't happen very often," says Stewart. "So, when he offered me the job of coloring *The Walking Dead* covers it seemed like the perfect opportunity to do something on a regular basis. I think it's worked out really well."

That heavy workload – a rare and cherished thing in the world of comics – means that beyond his work on the covers, Stewart hasn't been able to do as much reading as he'd like, something he wryly reveals when asked what he likes most about the book.

"Well, to be honest, I haven't been able to keep up," he mock-winces. "It's been a goal of mine to get there... but I have always really liked Rick." He pauses. "Please don't tell me they killed him!"

It's clear that working on *The Walking Dead* is a fun experience for Stewart, whose natural mischievousness plays in to the work – by the time we ask him how long he sees himself working on the covers for the book, he's clearly got a case of the giggles: "Until the zombies come – I thought that was obvious. Maybe right up to the point everyone reads this interview... Yup, definitely going to get fired after this."

If that's true, he'll certainly have enough work in his portfolio to fall back on. Does he have any highlights from his career working on such a huge range of big name comics?

"*The Walking Dead* is definitely a highlight," he nods. "Then *Hellboy* and the Mignola books always come to mind when this kind of question comes up. Working with good friends and learning together is the best way to make a comic. I've worked with

"Charlie Adlard has a really great style, with genius use of blacks in his work. He really captures that world. It feels really natural to color his art."

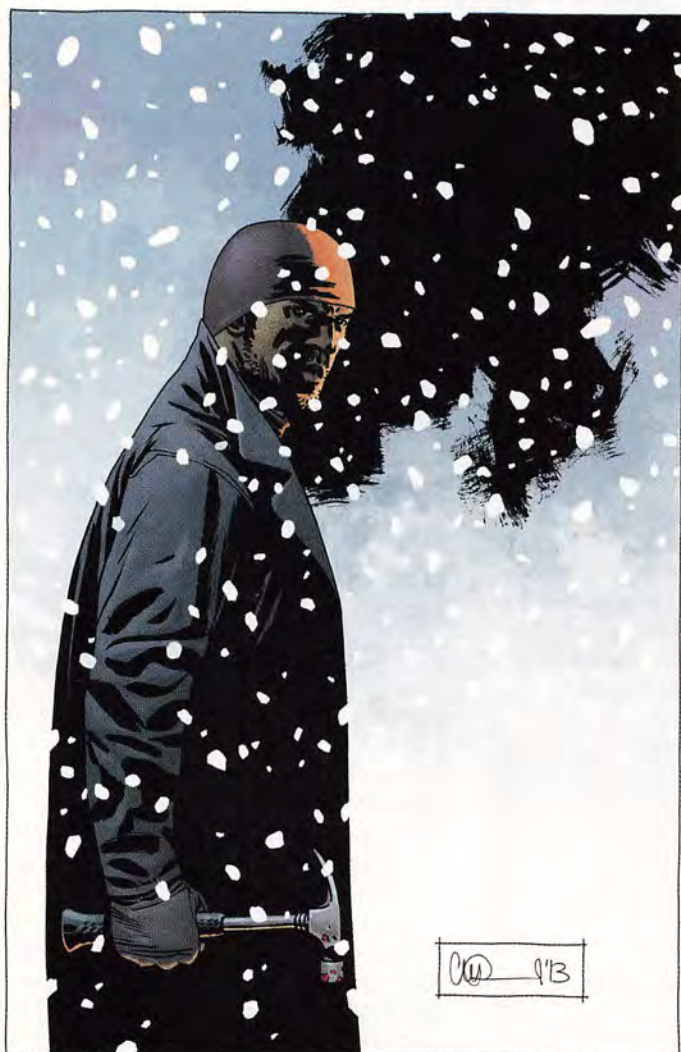




such amazing guys across my career – Fabio Moon, Gabriel Bá, JH Williams III, Darwyn Cooke, Matt Wagner, Tim Sale... I could go on."

Change For The Better

The comic book industry has undergone a lot of changes in recent years, especially with the rise of digital comics bringing them directly to the reader at the touch of a button. However, Stewart is more focused on the way the work comes into being rather than its technicalities.



"Learning how to color with an artist might take some serious work, but it can be rewarded with some great results."




"It seems like there are a lot more creator-owned projects now," he says. "I really like that because it seems like it's grown the industry in an important way. This kind of support for creator-owned work could be a new foundation for the whole business of comic books. The really interesting work definitely appears to be coming from that realm, where the creators have total freedom. *The Walking Dead* is a perfect example of passion and innovation followed by success."

So, does he have any advice for any wannabe artists and colorists out there looking at branching out into this strange new comic book world? As ever, Stewart strikes an optimistic note.

"When you get successful, manage your workload," he says. "I ended up working too much. At the start, you really have to take all you can, but be careful about overloading yourself. And try to recognize the good working relationships when they happen, because it's not always about business. As a colorist, look for artists to pair with. Artists, look for a colorist that gets your work and build that relationship. Learning how to color with an artist might take some serious work, but it can be rewarded with some great results."

And to see what he means, just head to your nearest comic book store or click through to your app and check out the latest issue of *The Walking Dead*. He knows what he's talking about. ■

PROP IDOL



A lot goes into building verisimilitude for a show such as AMC's *The Walking Dead*, and one of the key backroom personnel ensuring that its post-apocalyptic world appears as real as possible is prop master John Sanders. From Rick's handgun to rotting meat, Sanders is the gatekeeper of all the props we see onscreen. *TWDM* caught up with the man on the set of season four to find out what his job truly ent(r)ails.

INTERVIEW & WORDS: Tara Bennett

Inside the Georgia studio where AMC's *The Walking Dead* shoots for eight months a year, there's an office and warehouse area sectioned off that would make any fan of the show spontaneously drool in envy. It's the sanctuary of John Sanders, the prop master for the series who is the gatekeeper for every cool weapon, piece of flair and set piece featured in the show since the first season.

The prop department is responsible for providing every tactile thing a character or walker interacts with on the show in every single scene. All of those amazing, and often taken for granted pieces, are painstakingly created, collected or curated by Sanders and his team of prop artists. They work together with Grace Walker's production design team, wardrobe and the directors of each episode to make the world of *The Walking Dead* look so authentic and rich despite it being the end of the world.

As he sits at his desk, filled with notes and catalogs for pieces he needs to acquire for upcoming episodes, Sanders welcomes *TWDM* into his inner sanctum to shed some insight on the work they do all season long.

"We manage everything," Sanders explains. "I manage all of

"WE MANAGE EVERYTHING... THERE IS NO FAN WHO KNOWS MORE THAN US. WE KNOW EVERY PROP WE'VE EVER TOUCHED EVERY DAY."

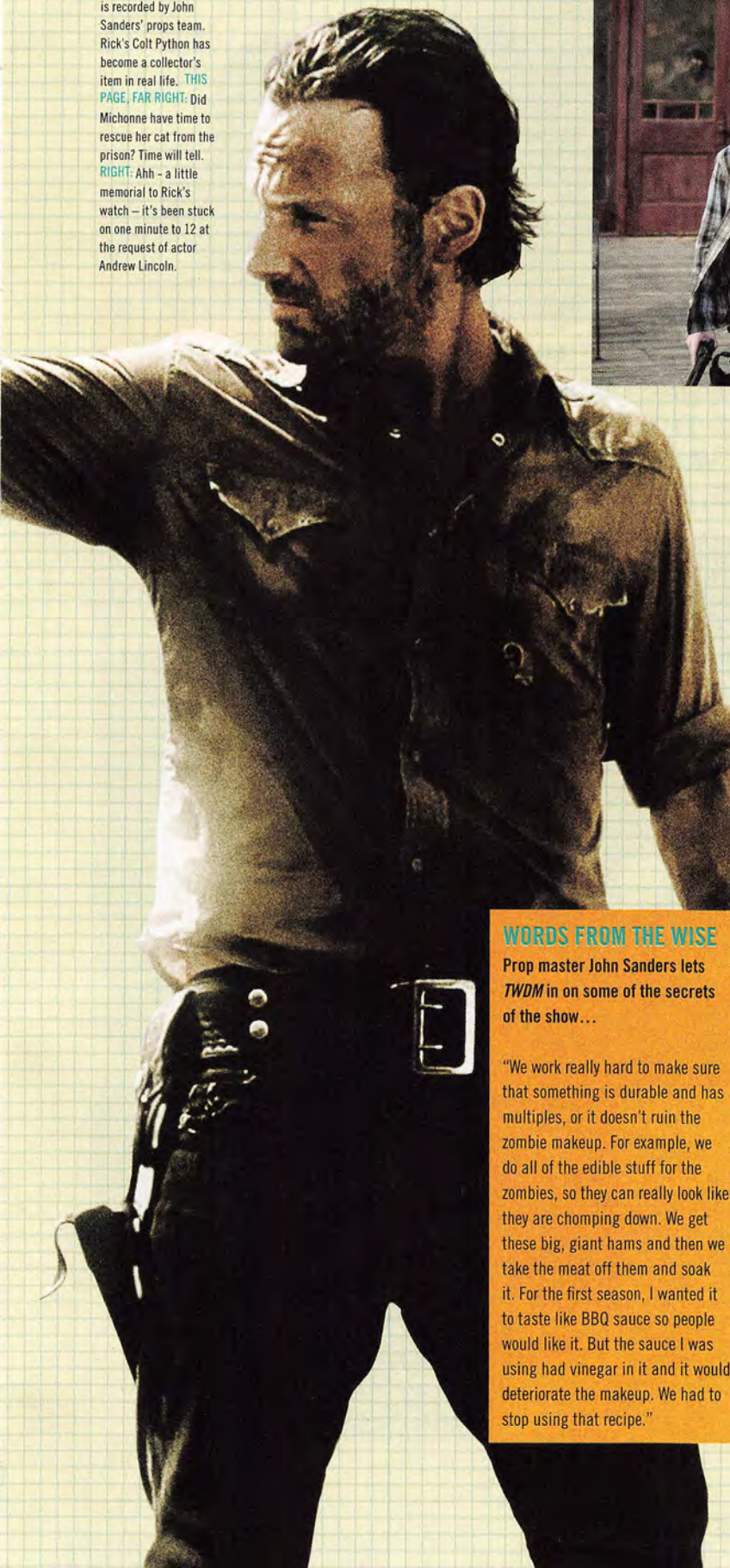
the things on the show and it all lives in my head for eight months. My whole crew – Adam (Miller), Nate (Alexander), Katie (Colpitts) – are into it like nobody else. There is no fan who knows more than we four," he laughs. "We know every prop we've ever touched every day: how it works and how we put it together."

That's a pretty epic statement once you really process the scale of everything acquired just in four seasons. Sanders explains: "We have a warehouse in a building where every [character] has a bin for every episode they



OPPOSITE PAGE:

The minutest detail is recorded by John Sanders' props team. Rick's Colt Python has become a collector's item in real life. **THIS PAGE, FAR RIGHT:** Did Michonne have time to rescue her cat from the prison? Time will tell. **RIGHT:** Ahh - a little memorial to Rick's watch - it's been stuck on one minute to 12 at the request of actor Andrew Lincoln.



have been in, because if we have to go back, we want to make sure where it came from and how it's going to play again. Two years from now, if Scott Gimple says, 'Remember that piece from episode 304?' He does that *all* the time. The cat that Michonne found played again. The comic books from season one played again. The picture that they found at Morgan's played again. We are very repetitive with those pieces."

WORDS FROM THE WISE

Prop master John Sanders lets *TWDM* in on some of the secrets of the show...

"We work really hard to make sure that something is durable and has multiples, or it doesn't ruin the zombie makeup. For example, we do all of the edible stuff for the zombies, so they can really look like they are chomping down. We get these big, giant hams and then we take the meat off them and soak it. For the first season, I wanted it to taste like BBQ sauce so people would like it. But the sauce I was using had vinegar in it and it would deteriorate the makeup. We had to stop using that recipe."

THE LAST DETAIL

It's pretty awe-inspiring when looking at the aisles and shelves loaded with everything ever touched and shown onscreen in the series. Yet there's a method to it all, with a very specific organizational system that keeps everything



in very detailed order. And those really iconic pieces that are now synonymous with the show? They get special storage, as Sanders shares: "We have a little museum with special locks on it that has the teddy bear, the flower vase with the dried flowers and the note. There are the original license plates from some of the cars, like the motor home. We have all of Norman's crossbows. We know those things are eventually going to grow and grow."

A veteran prop master for film and television, Sanders has worked on many a project where the work was very typical.

"I did a pilot right before this featuring the same old things: police badges, radios, etc... Everybody has a cell phone in that world and everyone orders a pizza, or goes out to dinner. There are nametags, license plates, cars, and hospital sets. But in this show, we alter things. It is a found world and we alter everything we have. We're also a period show, because the world ended in 2010 and now it's 2013. It's starting to stretch back, so now when we buy something for the show we buy three, four or five of them so it can last seasons. We have to replace a lot of things because they take a beating over six months. We have to replace things that were one-of-a-kind a lot. We fabricate and we have things repaired and we buy things from all over the world."

TOOL PARTY

Since there's no industry or electricity in the *Walking Dead* universe, Sanders says everything used in the show has to have potential to become something else.

"This year, if you look at something, you have to look at it differently. Like a chair can be four spikes. Or a gardening tool that would be used for digging up the ground, if you smashed it down with a hammer and sharpened the end, I could stick it in a zombie head. You have to do that, because you can't always use bullets. We clearly established you better stop using the bullets on zombies because you might need them for the people.

So, I like the way we have done a lot of cool tools this year. We have a golf club where we removed the end. We have rebar and pipes. We have a shovel which we took the head off and took this giant spike nail, and then hammered it backwards to the end to create this lance-spike."

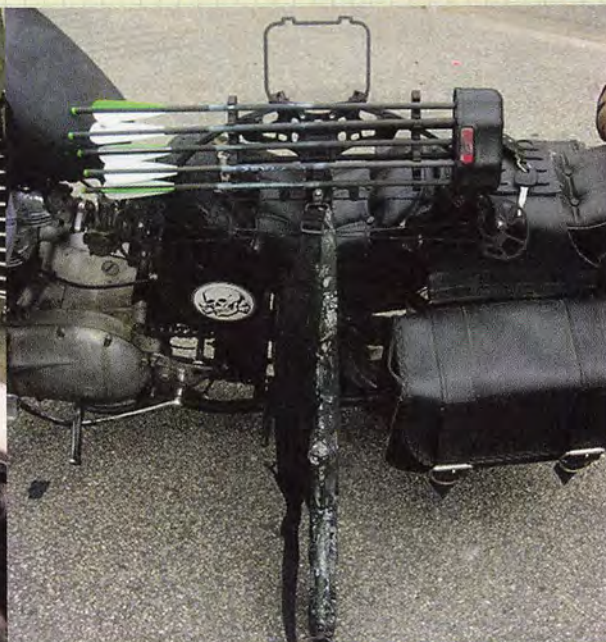
Another unique aspect to prop selection on the series is that nothing can just be categorized as a throwaway choice.

"A lot more thought goes into determining what effect they have on the whole show," Sanders explains. "A perfect example is the backpack that

"WE HAVE A LITTLE MUSEUM WITH SPECIAL LOCKS ON IT THAT HAS THE TEDDY BEAR, THE FLOWER VASE WITH THE DRIED FLOWERS, AND THE NOTE."

WORDS FROM THE WISE

"We deal with a lot of blood, gore, animals, and entrails. A lawyer told me if you kill a zombie, it's a misdemeanor because a zombie is dead but the misdemeanor is for violating a corpse."



ABOVE LEFT, ABOVE RIGHT & RIGHT: Daryl's crossbow has become an iconic weapon in the TV series, and it's hard to picture him without it... But if you think there's just one version, think again. In such an action-packed, rough and tumble show as *The Walking Dead*, multiple props are a necessity.



"RICK'S COLT PYTHON HAS BECOME A RARE GUN. I THINK IT'S AMAZING THAT FANS ARE BUYING A \$2,000 GUN SO THEY CAN LOOK MORE AUTHENTIC."



Carl picked up last year. It needed to come back, so it was a big choice and we had to have several of them, because it was picked up by a key character in the show, which means it's going to play again. Rick's holster has been around for years and we had two of them made at the end of last season because we were getting afraid [of the wear]. For Rick's watch, we just had a new band put on it and we have another because they are hard to come by now. The fans have caught on [to the watch] so they buy up everything!" he laughs.

LEFT & ABOVE: Just a small selection of the props that have featured in the show throughout its run to date. Everything from Tyreese's hammer to Teddy Bear Girl's plush toy are kept under lock and key in John Sanders' warehouse so they can be reused — just imagine the treasures it must hold.

PISTOL WHIPPED

The fan passion about every little prop detail regarding the show is something Sanders says still astounds him.

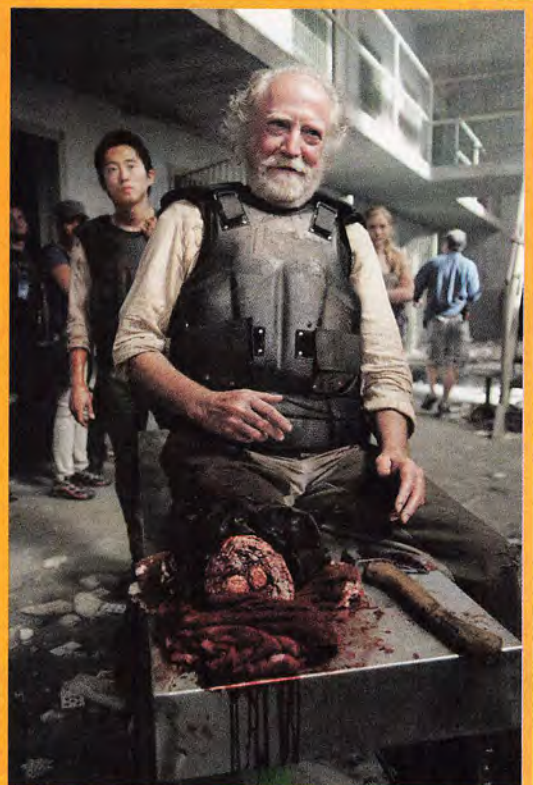
"The fans are amazing," he says with some awe. "Rick's Colt Python has become a rare gun because it hasn't been made in 25 years. Now you can't find one. I think it's amazing that people are buying a \$2,000 gun to add to their collection, so they can look more authentic."

He tells another story about how the production team did an out of season re-shoot in February of 2013, which allowed them to watch a new episode with fans in Georgia. "We got to go to one of the local bars that does big *Walking Dead* viewings," he

WORDS FROM THE WISE

"Do we have bandages?! For seasons two and three, there were so many bandages! We have crates and crates and crates of the stuff. It seems like overkill, but no. We bought a case of 5,000 four-inch square gauze pads and thought we'd never go through them. We went through half of them last year. It was for the Governor and Hershel's leg. We bandaged his leg every day he was onscreen. T-Dog had something and the Governor had his patch.

"In this show, everything has to be *Walking Dead*, so if you find something brand new it has to get tinted, dirty, scratched or beat up. The same goes for bandages, because you don't have one on unless you are bleeding. You are dirty in it, so then it has to be matching [in scenes]. Also it has to touch a real actor's skin so it has to be clean on one side and filthy on the other."



WORDS FROM THE WISE

"The weaponry is becoming more and more complicated because the devices have to do more. It's hard to top some of the weapons we had from [season three] because we're changing from the guns, bows and arrows, and crossbows to the more manufactured weapons they are making. So where they might not be as cool to hold it up, when you see what it does, then it becomes really cool. Like when Sasha picks up a pool cue and stabs a walker in the chest, breaks it off and then stabs another one in the neck. I tried to get them to do that last year and it looks great."



explains. "They saved a table for us: Eulyn (Womble), Caleb (Womble) and some of my crew. I brought some of the original props and suddenly all 500 people were surrounding me. I brought the black case and took the teddy bear out and it was a like a rock concert. Everybody took out their cameras and flashed me because I was holding that bear," he laughs. "One girl was in front of me crying. People were crazed about those iconic elements of the show and that was really fun."

"It's great that fans are looking at those props, because for other shows, they don't care," he continues. "At one point, I read that Rick's gun is worth a half a million dollars. The guy who built Michonne's sword didn't realize he would get hundreds and hundreds of requests to build more. He just wants us to know how many people are out there trying to replicate the sword."

Sanders even shares that fans try to ask him to send them props

ABOVE & FAR RIGHT: How much is an arm worth? Priceless, according to Sanders (and probably Merle [Michael Rooker] too). Every prop is kept, from the weird to the wonderful. **RIGHT:** A selection of the weapons used in seasons three and four, but do you know which prop belongs to which character?



the show isn't using anymore. "I get a lot of weird requests," he smiles. "A lot of young kids ask for things. One wrote asking if we could send him Merle's arm because he had died on the show and wasn't using it anymore. Last year, someone asked if he could have one of the multiples of Rick's gun."

While he appreciates the level of devotion, Sanders laughs and confirms that nothing is leaving his warehouse — and he's got walkers keeping guard to ensure it. •

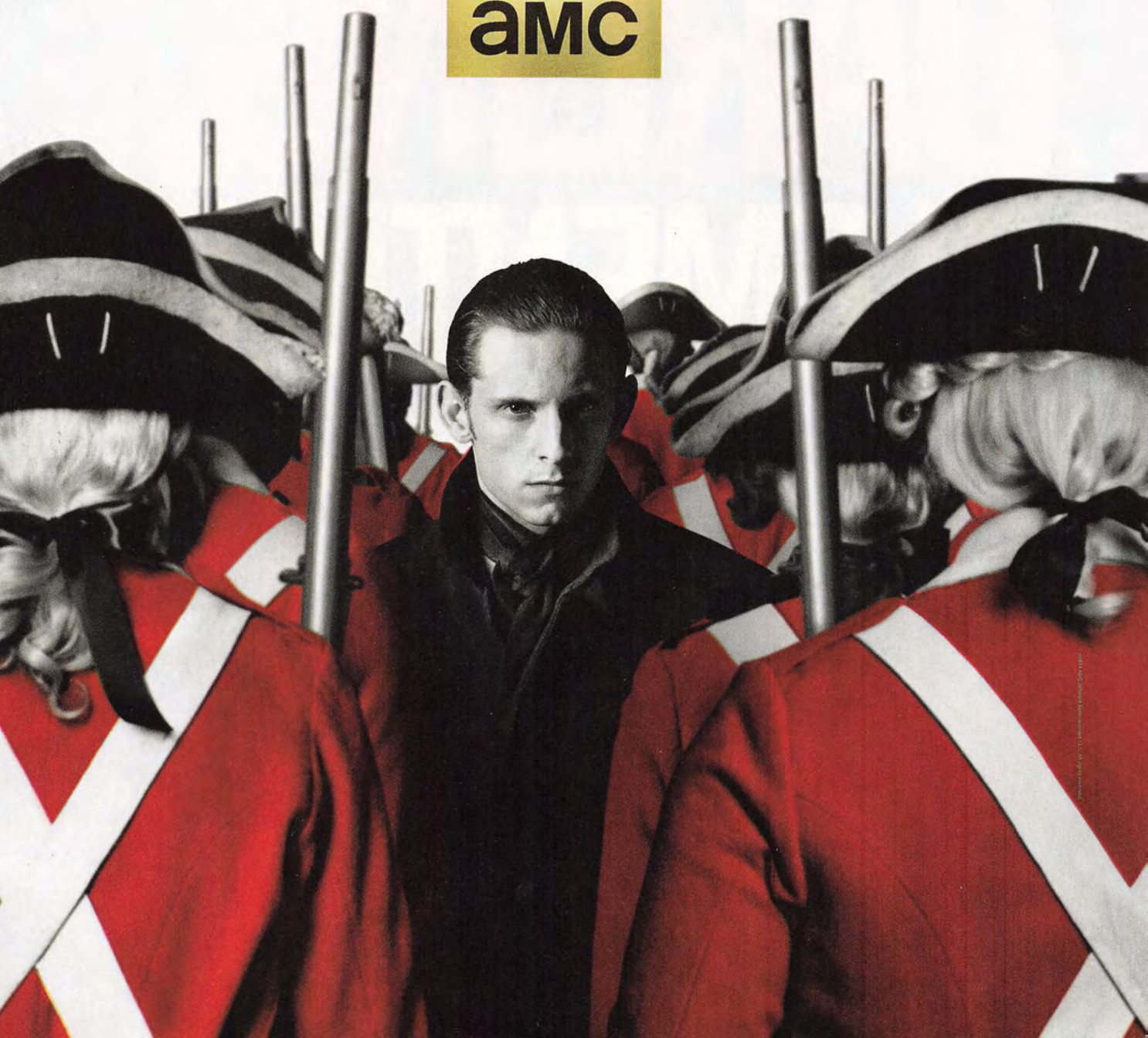
"THE GUY WHO BUILT MICHONNE'S SWORD DIDN'T REALIZE HE WOULD GET HUNDREDS AND HUNDREDS OF REQUESTS TO BUILD MORE."



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OH MY DARLING, CLEMENTINE

As regular readers will know, we're big fans of Telltale Games' interactive adaptation of *The Walking Dead* and have been ravenously tucking into season two like a walker let loose on an offal farm. One of the game's biggest assets is its ability to make the player care about its characters, which is partly down to the writing and partly down to performance. At the heart of both seasons is the adorable Clementine, who is played by the hugely talented adult vocal star, Melissa Hutchison. It's testament to her skill as a performer that we never questioned the age of the character, buying into Clem's innocence and vulnerability wholesale. Naturally, we just had to interview her for the magazine.

INTERVIEW & WORDS: Bryan Cairns



Melissa Hutchison owes a debt of gratitude to Superman. After deciding to actively pursue a career in voiceover work in her mid-20s, she landed a big break, and first paying job, as a damsel in distress in Atari's 2002 video game, *Superman: The Man Of Steel*.

The third-person action adventure game found the Kryptonian hero naturally saving lives and battling a host of villains, including Bizarro, Braniac, Metallo and, of course, Lex Luthor. The experience further fuelled Hutchison's passion for the profession, which, in hindsight, is a tad surprising considering she didn't voice

"When we got the auditions, I saw them and instantly went, 'No way!' *The Walking Dead* was a title I was very familiar with."



WELCOME TO MEL

A SELECT TV AND GAME-OGRAPHY OF MELISSA HUTCHISON...

TELEVISION

Space Racers (31 episodes) (2013)

VIDEO GAME

The Wolf Among Us (2013)

BackStab HD (2011)

Back To The Future (2011)

Bakugan: Defenders Of The Core (2010)

Phantasy Star Portable 2 (2010)

Deadly Premonition (2010)

League Of Legends (2009)

Sonic And The Black Knight (2009)

A Vampyre Story (2008)

Kane & Lynch: Dead Men (2007)

Sam & Max (2007-2010)

Death Jr 2: Root Of Evil (2006)

Phantasy Star Universe (2006)

EyeToy: AntiGrav (2004)

Time Crisis 3 (2003)

Magic The Gathering:

Battlegrounds (2003)

Superman: The Man Of Steel (2002)

Melissa Hutchison on IMDb:

www.imdb.com/name/nm1563502/

reporter Lois Lane or, heck, even one of the game's main characters.

"I was 'random woman,'" says Hutchison with a laugh during a phone interview. "My whole role was to fall off the top of a building or fall out of a window. It's just me screaming all the way down. Then Superman catches me and I say, 'Thank you, Superman.' That was pretty much the gig. It wasn't like my first job I ever booked in the world was as crazy and intense or dialogue-y as *The Walking Dead*."

Hutchison grew up imitating cartoon characters. All her stuffed animals had distinct personalities and voices. And Hutchison's creative juices overflowed when *The Simpsons* initially appeared on *The Tracey Ullman Show*.

"Me and my sister would sit around and perfect the voice of Nancy Cartwright, who does the voice of Bart," recalls Hutchison. "That was the first time it dawned on me that this was an adult woman doing this kid's voice. I put it together that women could actually do boy voices forever. That was the first dawning of, 'Wow! This is something I could do for eternity.'"

Hutchison went on to voice a variety of characters in *Sam And Max*, *Sonic And The Black Knight* and *Back To The Future: The*

Game. These days, she's making noise as the feisty youngster Clementine in *The Walking Dead* interactive, episodic video game. Once it was announced, Hutchison immediately wanted to be part of the project. Even though she already had a prior history with Telltale Games, the company producing *The Walking Dead* video game, Hutchison still had to go through the normal audition process.

"When we got the auditions, I saw them and instantly went, 'No way,'" explains Hutchison. "*The Walking Dead* was a title I was very familiar with because season one of the TV series had already been out and I'm a huge fan of the show."

"Of course, I auditioned for all of the female parts," she says. "With Clementine, I really connected with her character."

They always send a little picture and a character description. From how they described her, it hit this universal chord where I could really relate to her. I found a lot of similarities to how I was when I was a kid. I was able to capture her voice and make the magic happen.

"The first audition I sent, I was like, 'Nailed it!'" continues Hutchison. "I was so confident. Then we got the callbacks, I was like, 'Oh, maybe I didn't nail it.' Then we got another round of callbacks. Literally, when



ABOVE A preliminary sketch for Clementine.
BELOW: Clem gets stuck in to season two (and this ravenous walker).

WHO THE HELL IS...?

NAME: Melissa Hutchison

THE WALKING DEAD CHARACTER: Clementine

DATE OF BIRTH: October 24

PLACE OF BIRTH: Springfield, Missouri

BIOGRAPHY: You may not recognise Melissa Hutchison by sight, but you certainly know her voice. One of the best voice actors in the business, Melissa Hutchison has appeared in numerous video games, animated series and commercials. Now living in California, Hutchison underlined her talent with a string of awards for her vocal efforts on Telltale Games' *The Walking Dead*, including a nomination at the BAFTA Games Awards in 2013 in the Performer category.

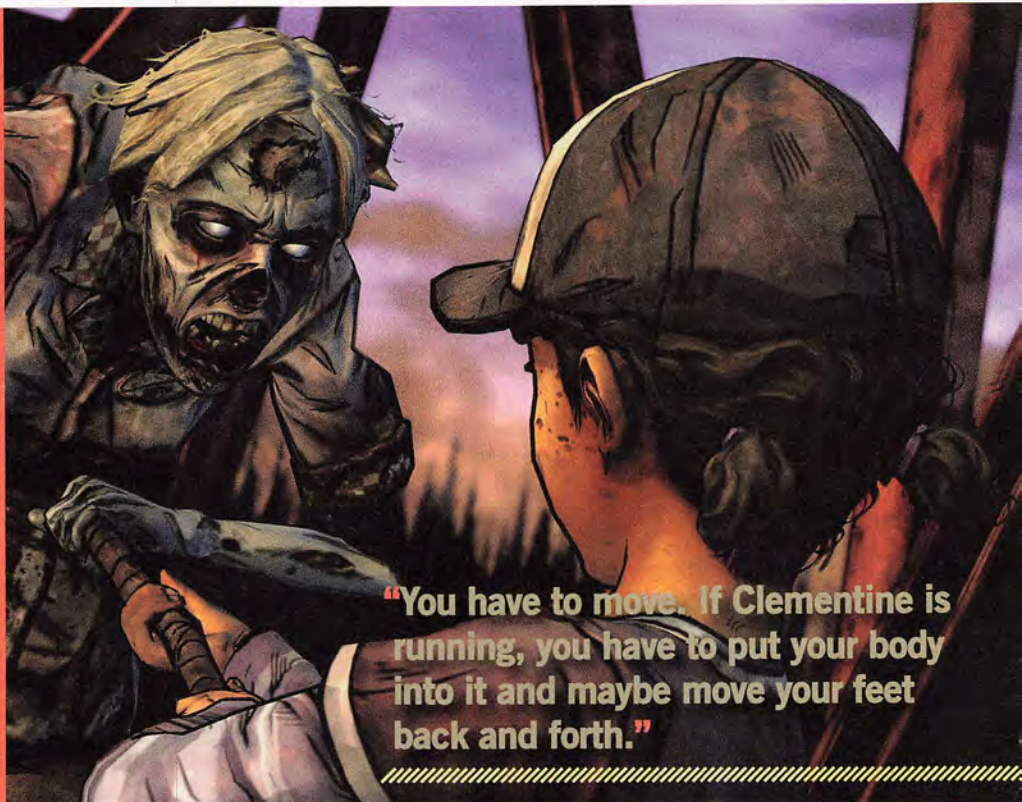
TIDBIT: Hutchison won the 2012 Spike TV VGA for Best Performance By A Human Female In A Video Game for her role as Clementine.

FOLLOW MELISSA ON TWITTER: @melyhutch

VISIT HER OFFICIAL WEBSITE:

melissahutchison.com

(Source: IMDb, melissahutchison.com)



"You have to move. If Clementine is running, you have to put your body into it and maybe move your feet back and forth."



ABOVE: Clem faces a particularly scary-looking walker. **RIGHT:** Melissa Hutchison has fun on the red carpet at the Spike Video Game Awards. **FAR RIGHT:** Clementine has made some new friends in season two. **BELOW:** With her sadly missed protector, Lee Everett.



"It wasn't like my first job I ever booked in the world was as crazy and intense or dialogue-y as *The Walking Dead*."



I threw my hands up in the air and thought it wasn't meant to be, they called me that week. I had given up all hope of getting the character and thankfully it worked out."

Introduced as a non-playable character in season one of *The Walking Dead* video game, Clementine was a young pre-teen girl who developed a special bond with former fugitive, Lee Everett. Hutchison confesses that as an adult, it required some effort voicing a child character.

"I do a lot of boy voices," offers Hutchison. "That's my specialty. I've always been good at making them sound realistic, like a real kid. It's interesting because I can do really good cartoon-y female voices and little girl voices, but with Clementine, she needed to sound real. I did have to play around with my tones and the way I would use my breathing, and practice and study how a little kid talks. They take breaths in different places. Their sentences pause in different ways."

Released in December 2013, season two features Clementine as the main playable character of the game. In that universe, some time had passed between the two seasons. Clementine is now an 11-year-old and that age difference required Hutchison to adjust her voice and intonations.

"That was a little bit of a stresser," acknowledges Hutchison. "A few months before we started recording, I was told, 'You're going to be the playable character. Some time has gone by. It's maybe a year and a half later. We need to change your voice. You need to sound older because Clementine is basically an 11-year-old, but she's gone through so much she might as well be 16.' The fans of this game are very serious and love this character so much.

"It was heart-wrenching when they told me Lee was going to bite the dust. From that point on, things got very real. It was intense in the recording sessions."

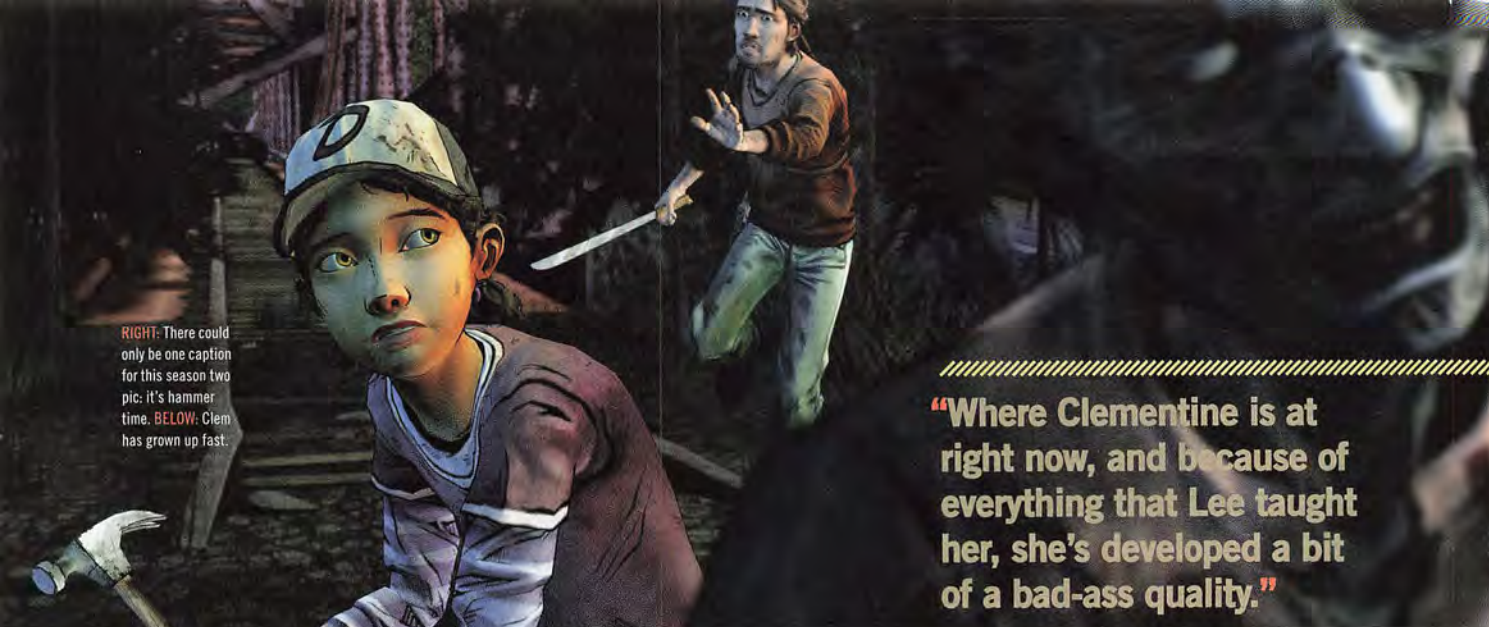
If we made her sound too old, it wouldn't jibe. I sent them about seven different varieties of voices, ranging from little Clementine all the way up to sounding way too old. Thankfully we all agreed on the voice we're at now."

There are other challenges associated with voiceover work. Most actors feed off each other's energy or presence in a scene. For Hutchison, outside interaction doesn't exist. Typically, voiceovers are done alone in a studio or recording booth. However, there are apparently other tools that can push or inspire a performance.

"Especially with this game and its episodic nature, there is so much more dialogue to go through," reports Hutchison. "The depth of the story is rich. Once you're in the character, it's pretty easy to put yourself there and be present with whatever the situation is. Ideally, we'd all be in the recording booth at the same time with our scenes.

"Honestly, I'm kind of used to it at this point. We'll see our lines and I'll be able to read that line and then go into it. The director will also read with us.





RIGHT: There could only be one caption for this season two pic: it's hammer time. BELOW: Clem has grown up fast.

"Where Clementine is at right now, and because of everything that Lee taught her, she's developed a bit of a bad-ass quality."

"For season two, they have a new format," she continues. "The other actor, who has already read their lines, they actually play me their lines, so I can hear them in my headphones. So we have a little one-up in season two because we get to hear the other lines."

Hutchison doesn't just get into Clementine's headspace. The character is always on the move or running or fighting or doing something. That means Hutchison also copies those motions or gestures and becomes animated in the recording booth.

"Yeah, you have to be careful," she says. "I've knocked over a mic stand or two with my physical movements. It's kind of funny. I almost wish someone was recording. You have to move. If Clementine is running, you have to put your body into it and maybe move your feet back and forth. There's some drastic scenes where she has to stitch herself. I literally hold my arm and mimic the whole thing, like prick and stitch. You have to put movements into it or it comes off flat."

Players became very invested in Clementine, Lee, Kenny and Christa and company in season one. Sadly, most of those familiar faces are no longer around. Going into season two, Hutchison admits she was a bit concerned gamers wouldn't click with or embrace this new batch of survivors.

"In some crazy kind of way, I was worried from the point of view of Clementine," explains Hutchison. "I knew as an actor, whoever they hired to play all the characters in season two would be amazing actors. There was definitely something about season one and the first group of survivors, meeting up and all of the bonds that were developed. It feels a little lonelier now."

It feels like she's on a different adventure. You're hoping she makes a good connection with the new ones."

Still, Lee was Clementine's surrogate guardian and a casualty in season one. Their time together prepared her to deal with this harsh zombie-infested environment. Lee's demise not only affected Clementine, but Hutchison as well.

"It was heart-wrenching when they told me Lee was going to bite the dust," says Hutchison. "From that point on, things got very real. It was intense in the recording sessions. It really made their bonds very strong. By the last recording session, there were actual tears in the recording booth. It really sent me to a place where going into season two, I feel the weight of that loss and can really pull it into my acting."

"Where Clementine is at right now, and because of everything that Lee taught her, she's developed a bit of a bad-ass quality," adds Hutchison. "She definitely holds her own. That's what came from season one and really set the pace for season two."

Season one received rave reviews from critics and players alike. It won more than 80 Game Of The Year awards from various

sources, including *USA Today* and *Wired*. The icing on the cake was when Hutchison nabbed the Best Performance By A Human Female gong at the Spike Video Game Awards.

"That was surreal," reflects Hutchison. "It still doesn't feel real. That whole night was like a dream. It was amazing. The fact I was nominated... I would go on the website and look at all the comments. I saw so much support for Clementine. I was humbled."

At time of press, only one episode of season two had been released, with dates for the remaining four chapters yet to be confirmed. There's still plenty of suspense and danger ahead for Clementine and friends, but Hutchison was afraid to divulge too much information.

"If only I could spill it all," concludes Hutchison with a chuckle. "It's like holding onto a festering secret. Things are going to get complicated as far as the group of people and the dynamics going on there. There's going to be some crazy decisions that players will have to make. The very first episode came out and it was very well received. I think people are psyched to be playing Clementine. There's going to be some harsh stuff coming their way. My only hope is she doesn't die." •

"With Clementine, I really connected with her character. I found a lot of similarities to how I was when I was a kid."



THE REGULARS



Our regular features section is as packed as a walker pit laced with human remains! We look at the crisis point when the Alexandria Safe-Zone was over-run in 'Anatomy Of A Story,' we look back on our favorite walkers in 'Choice Cuts,' and we meet the Governess with a walker bite tattoo in 'Fan Focus!'

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ANATOMY OF A STORY

Analysis of Volume 14: No Way Out.

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CHOICE CUTS

TWDM's favorite walkers.

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BODY PARTS

84 Review: *The Walking Dead: Season Two* video game

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DEAD NOTES

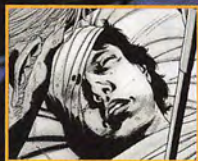
Our letters section, including a readers' art special and 'Fan Focus.'

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END TRAILS

Meet a doomed character, read the secret diary of a walker and enjoy a Q&A with actor Sonequa Martin-Green.

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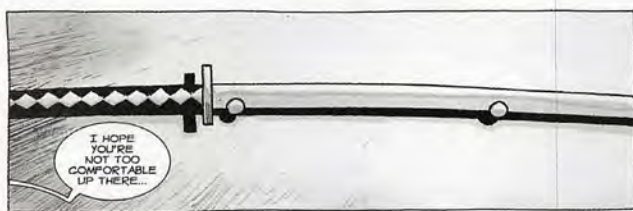


ANATOMY OF A STORY



NO WAY OUT

It's an all-action story for this issue's *The Walking Dead* analysis, as Rick and the Alexandrians take on a huge herd of walkers in *Volume 14: No Way Out*. Although a linking story between two larger arcs, 'No Way Out' still features some important character developments and possibly one of the most shocking Charlie Adlard illustrations in the series' 10-year history. **WORDS:** Stuart Barr



Thomas Jefferson warned that "the price of freedom is eternal vigilance." In *Volume 14: No Way Out* we will discover that in an America unmade by the undead, eternal vigilance is the price of survival.

'No Way Out' is a transitional story bridging two larger narrative arcs. The first began with the fall of the prison (*Volume 8: Made To Suffer*) and ended with Rick Grimes and his group being brought into the Alexandria Safe-Zone. The second arc really begins in volume 15, as a series of interlocked stories opens up the world as we know it and the survivors of Alexandria seek to unite other communities against a mutual threat.

Never has a zombie attack been seen on this scale or duration as in 'No Way Out.' There is no other course of action but to fight.

Bridging stories can be unsatisfying, but Robert Kirkman ensures that this volume is packed with enough undead action to sustain interest, giving artist Charlie Adlard plenty of opportunity to splash the ink. *The Walking Dead* has featured siege stories before, but never has a zombie attack been seen of this scale or duration as it is in 'No Way Out.' As the title suggests, Rick is trapped with no other course of action but to fight.

Before this story starts, Rick and the other survivors have started to settle into Alexandria under the leadership of Douglas Monroe. However, they remain uncomfortable, unwilling to give up their firearms and coming into conflict with the Alexandrians.

Douglas has fostered a semblance of pre-zombie life, but Rick's group finds this artificial – perfectly illustrated later on when Michonne tells her 'retired' katana hanging on the wall: "I hope you're not too comfortable up there." Perhaps recognizing their discomfort, Monroe tried to integrate the newcomers into his community by giving them jobs. This delicately balanced house of cards has already begun to wobble, with allegations of sexual favoritism bringing repressed jealousies to light.

The volume opens with a crisis as scout Aaron rides into camp with boyfriend Eric slumped over his horse. The two are recruiters,





Douglas Monroe's delicately balanced house of cards has already begun to wobble, with allegations of sexual favoritism.

tracking survivors and judging if they represent a useful addition to the community – it was Aaron, for instance, who brought in Rick's group. Aaron tells Rick that they met a lone woman. She seemed harmless but during the night attacked Eric and stole his horse (actually Maggie Greene's horse, Buttons).

The incident is not only a reminder of the danger of trusting a stranger in these treacherous times, but also provokes (or rather doesn't) a strange post-event reaction in Maggie. Although she appears to have fully recovered from the depression that caused her attempted suicide (following the deaths of her father and brother at the prison), when Aaron tells her of the theft of her horse her reaction is simply unemotional; she even expresses relief that the animal is no longer penned. Maybe this is a healthy reaction to events, maybe she's just putting on a brave face, but Maggie has lost her entire family to the undead plague; given that the animal was her last link back to happier times, it is surprising she is not more upset.

Back to the action: Volume 13 ended in a gun battle between Alexandria residents and scavengers. The noise has drawn walkers to the walls. Sgt Abraham Ford shows his military training in trying to clear the



OPPOSITE PAGE, TOP: Michonne's trusty katana won't be hung up for long!
BOTTOM: Aaron and Eric ride back to the safety of Alexandria. **THIS PAGE, TOP:** Maggie is surprisingly calm about the loss of Buttons. **ABOVE:** The fences aren't holding up. **ABOVE, RIGHT:** Glenn and Heath face the enormity of the task ahead.



walkers with his work detail, but matters escalate when a walker herd bears down on the community. Sheer volume of bodies makes retreat and entrenchment the only option. Unfortunately, crack-shot Andrea is left trapped in her sniper's nest atop the nearby clock tower outside the walls.

Rick calls a community meeting and calms panicked residents. His community address also allows Kirkman to provide some necessary exposition, making it clear that starvation is not a concern in the short term. What is a concern is ensuring the integrity of the walls. Rick delegates the task of inspecting and repairing the walls to Abraham's work detail, with Michonne taking the night watch. When Glenn raises Andrea's predicament, Rick is quick to evaluate that her situation is not immediately desperate.

One of the prime directives of Douglas Monroe's leadership regime was that no weapons were carried within the walls. Firearms were stored under lock and key. After the arrival of the herd, Rick rescinds that 'law,' reasoning that the circumstances are exceptional – notably, no-one objects. Even if he doesn't want the role, Rick is leading again, with Monroe sidelined.

As walkers crush against the community's walls, various tensions arise between the inhabitants. With emotions running high, perhaps it's no surprise that passions are also enflamed, particularly between Michonne and Morgan, and Rick and Jessie Anderson. Neither of these relationships will end well...

In the previous volume, Rick had discovered that Jessie's husband was a wife-beater, leading the man to attempt to kill Rick, who defended himself with lethal force. Perhaps the extreme circumstances of this event leads Jessie to make romantic advances; perhaps she wants to give her son, Ron, a positive male role model. But whatever the truth, Rick responds in kind.

While their parents are otherwise occupied, Ron confronts Carl about Rick's killing of his father. Carl's reaction is matter-of-fact, effectively a "Yeah, what of it?" Carl tells Ron that both he and his father have killed out of necessity and faced by Carl's lack of regret and shame, Ron is left deflated. Ron is a child missing his daddy; Carl is above such childish feelings.

Michonne and Morgan are among the most 'damaged' characters in *The Walking Dead*. Michonne's history is sketchy, but we know she is emotionally distant and afraid of intimacy. We also know she had a daughter before the fall. Morgan lost his son, Duane, in circumstances that caused a psychological breakdown from which he is still very much in recovery. It is fitting that they find comfort in each other's arms. Michonne is corrective of Morgan's tendency for self-pity, while he humanizes her.

While on night patrol, Rick discovers part of the wall sagging. He discovers that, in places all around the community, the supporting beams for the fencing were sunk in packed dirt rather than cement. A necessity due to circumstances, of course, but under the illusion of safety created by Monroe's leadership it has resulted in a potential danger being forgotten – finding supplies of concrete and replacing the weak areas of the fence should have been a priority. Time and again it is clear that the greatest safety in *The*

Walking Dead world is in community and numbers. However, by trying to shut out the reality of the world outside their walls, the Alexandrians have created a ticking time bomb and the counter is approaching zero. Even as the walls sag, Tobin tries to convince Rick they will hold.

Glenn tells Rick he has an idea to take supplies to Andrea and draw away the herd, a daring plan to use a rope line to climb over the heads (and teeth) of the zombies to the clock tower. Although successful, the plan proves to be to no avail as the wall finally gives and the walkers pile into Alexandria. In the ensuing chaos, Tobin is quickly killed and Morgan bitten. Although Michonne rescues Morgan and

quickly amputates his arm, she is too late and Morgan, rather unceremoniously, later ends his run in the series at the sharp end of Michonne's sword.

From their vantage point in the church tower, Glenn and Andrea watch on in horror as the herd swarms through the community. The situation becomes a desperate battle to

escape the compound. Fractured into small groups hiding in buildings, all sense of community is lost. This is chillingly underlined when Jessie pleads with Rick to do something to save the children and he remarks, "The thing to keep in mind about other people's children... they're not our children."

Even so, Rick attempts to escape the compound with Jessie, Ron and Carl, this fails when Ron attracts attention and is bitten. Faced with overwhelming odds, even Rick panics and asks Jessie to leave her son to be consumed. In turn, she desperately clings to Carl and is herself dragged into the undead horde forcing Rick to hack off her hand to free his son.

Fearing all is lost, Monroe's last action is to stride into the mass of zombies, firing wildly with a handgun. He is quickly overwhelmed, but not before one of his stray bullets catches Carl in the head. Depicted in typically

Even if he doesn't want the role, Rick is leading again, while Douglas has been sidelined.





Ron is a child missing his daddy; Carl is above such childish feelings.

OPPOSITE PAGE, LEFT: Andrea lays her sniper rifle aside as she's trapped in the clocktower. BOTTOM: Ron confronts Carl about his father's death at Rick's hands. THIS PAGE, ABOVE: Michonne takes drastic measures to try to save a bitten Morgan's life. RIGHT: Rick reminds Jessie that you can't look out for everyone in the walker apocalypse. BOTTOM: Glenn and Heath face danger as they go to the aid of a trapped Andrea.



IN A NUTSHELL

TITLE: No Way Out

FEATURED ISSUES: 79-84

COLLECTION: Volume 14

SYNOPSIS: Drawn by the sound of gunfire, a gigantic herd of walkers descend on the Alexandria Safe-Zone. Initially stopped by the community's high walls, the walkers press up against the fencing and sheer numbers and some shoddy workmanship start to topple the walls. With the undead swarming through the streets, Rick is forced to flee, ending in disaster: Carl is shot through the eye by a wild bullet. With his son needing immediate medical attention, Rick has no choice but to stand and fight.

TIDBITS:

- Charlie Adlard had trouble finding suitable reference material for Carl's eye wound on the Internet, so had to 'invent' what has become one of the comic's most memorable and shocking images from scratch. Later, he received a photograph of a real person who had lived after receiving a similar gunshot wound to the head, proving the wound was survivable.
- Father Gabriel Stokes is given his chance for redemption in this volume. As we learned in *Volume 11: Fear The Hunters*, Gabriel had locked himself in his church when the walker outbreak began, refusing to let his parishioners in, effectively condemning them to death. This time, when desperate survivors come knocking on his door as the undead pour into Alexandria, he quickly opens it and ushers them inside.
- This volume marks the death of several key Alexandrians, including Jessie and Ron Anderson, Tobin and the community's former leader, Douglas Monroe. *TWDM* favorite Morgan Jones also meets his maker (blub!).





LEFT: Jessie is left shocked (and dead) by Rick's actions. BELOW: This doesn't really need a caption, does it? BOTTOM LEFT: Andrea gets stuck in to protect Alexandria. BOTTOM RIGHT: Carl will never be the same again.

ruthless style and spread over two pages, Carl's shocked face, with destroyed right eye socket, and plaintive cry of "Dad?" remains one of the series' most brutal and memorable splash images. It is both shocking and emotionally charged. This is Rick's worst nightmare come true: despite his best efforts, Carl, his son, is on the verge of death.

After a frantic Rick carries the unconscious Carl to the community's doctor and begs her to save him, Rick and Michonne charge back into the fray, attacking the zombies with such savagery it inspires Abraham and others to join in.

Andrea and Glenn's group also mount a spirited offensive action against the horde outside the walls. In desperation, the fractured community slowly joins together again and despite the numerical superiority of the undead, the courage and resilience of the human survivors wins the day.

The story ends on one of *The Walking Dead's* tensest cliffhangers, as Rick prays for Carl's life.

Depicted in typically ruthless style, Carl's shot face remains one of the series' most brutal and memorable splashes.



Of course, readers of the comic will know Carl survives the event, albeit with a new scar, one which he cannot hide as easily as the bullet wound to his chest. As Negan says in issue 105: "I can see your fucking eye socket, your goddamn skull is exposed." Poor kid!

In conclusion, the moral and theme of the story is clear, Rick even declaims it in the final issue: strength is to be found in numbers and community. What is left unsaid is that the walls of



the Alexandria Safe-Zone fell despite this, predominantly because it was based on a flawed notion of community, one that tried not to keep the danger out, but to pretend the danger did not exist. As *The Walking Dead* (in all its numerous

iterations) has shown time and time again, to forget the lethal nature of the world outside those walls, to lapse from a state of readiness, to fail to maintain "eternal vigilance" is to invite doom. •

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CHOICE CUTS



THE WALKERS

The Walking Dead would be nothing without its undead antagonists, so in keeping with this issue's special theme, *TWDM* thought it was high time we give the walkers their due. Picking 10 of our favorites was almost impossible – there are just so many to choose from – and we've almost certainly missed out some classic brain-munchers, but even so, here is our pick of the walking dead. **WORDS:** Russell Cook

SPOILER ALERT:

IF YOU'RE NOT UP TO DATE, THIS FEATURE CONTAINS SPOILER CONTENT FOR THE COMIC BOOK AND TELEVISION SHOW

THE CYCLING DEAD

Bicycle Girl is one of the first zombies to appear in the comic book series, but still one of the most memorable. More than a decade and 100 issues later, the sight of her disheveled body sprawled across the grass next to a bicycle is still powerful. Seeing Bicycle Girl turns our fears into pity and sadness. Rick sheds a tear as he watches the horror of her suffering, drawing our attention to the dichotomy that underpins the series itself: survival at all costs versus humanity. That duality ignites friendships, is the cause of many deaths and also is quite often the reason for new beginnings.

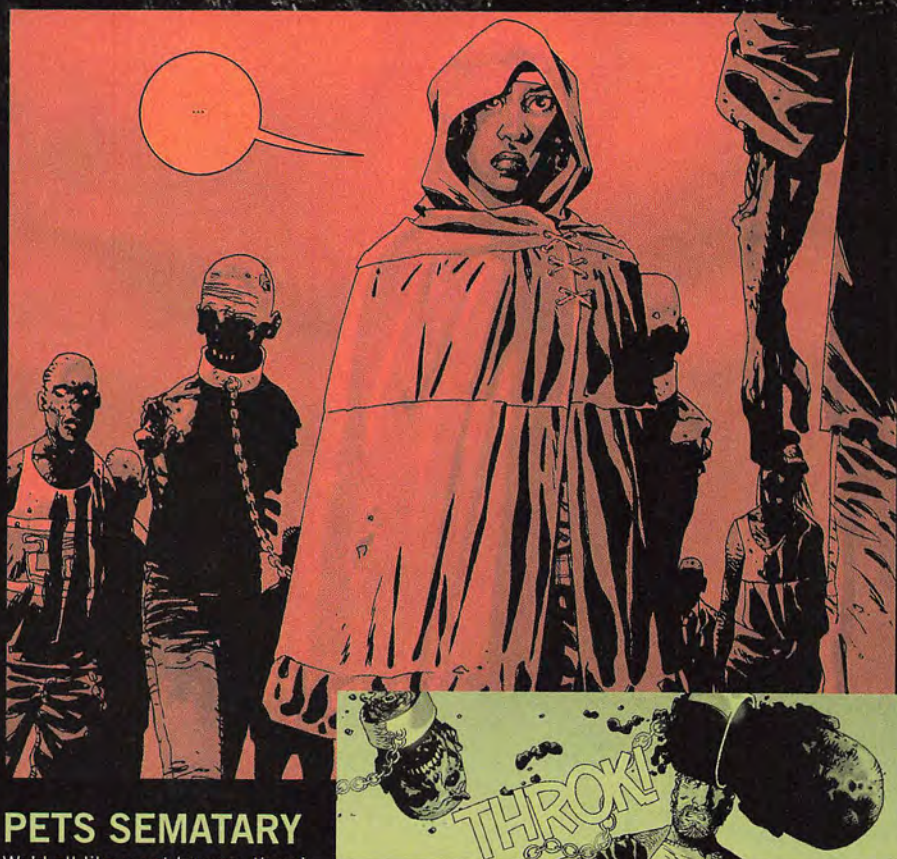
The moment was perfectly judged in AMC's TV series debut episode, and Bicycle Girl has gone on to be immortalized in various licensed products.



SOPHIA SO GOOD

We've seen the disturbing dispatch of walker children and have endured the pain of Carl Grimes, one of our own, being shot and facing certain death, but there's something about the appearance of Sophia as a walker that lives on in the memory. After emerging from Hershel's barn, the gang face the tough decision of

putting her down, in front of her own mother no less! And notably, it's Rick who is the only one who has the *chutzpah* to do it. This marked new territory for the TV series and laid down a whole new set of rules, by which the darkest moments could now unfold. Sophia's end as a walker marked the beginning of a new chapter.



PETS SEMATARY

We'd all like a pet human, there's no doubt about it, right? (*Perhaps this isn't the platform to go there – ed.*). Anyway, having a walker on a leash amid the chaos of the zombie apocalypse would be awesome, and arguably a must-have – tough-nut Michonne rocks the look with two of her own, Mike and Terry. Both of her walkers – one of which is her former lover, the other his best friend – are missing their arms and have had their jawbones removed. Very wise. The stench these guys give off keeps other walkers at bay. Cool, huh? Michonne, we doff our cap to you. Smart work.

IF WE WEREN'T SURE BEFORE, WE ARE NOW – THE GOVERNOR IS MESSED UP!

PENNY FOR YOUR THOUGHTS

Child zombies are frustrating: their being 'alive' leads us to feel like there may well be some hope for the future, but at the same time they represent the hopelessness of the new world. Visually, Penny is quite clearly a child and, significantly, the Governor freakishly continues to treat her like one. She's a memorable walker because of the way she is kept alive, being fed by the quite obviously insane Governor – if we weren't sure before, we are now: this guy's messed up. Most harrowing is that he seems to be harvesting the living just to keep her alive. Unlike her TV incarnation, which concludes at the pointy end of Michonne's sword, Penny in the comic is left very much to roam free.

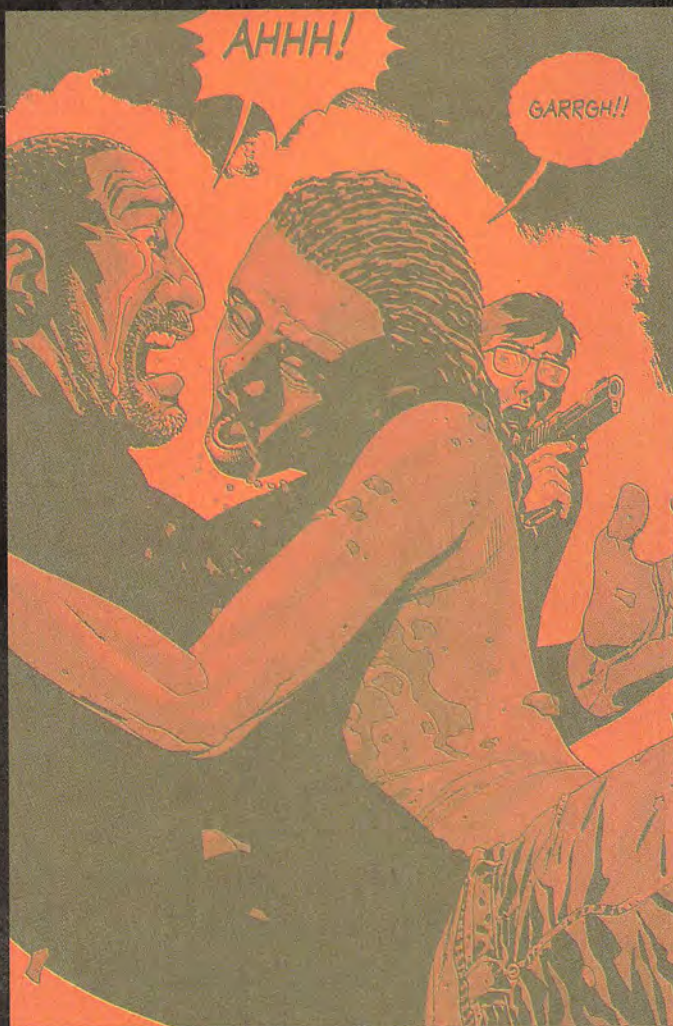
ALL'S WELL THAT ENDS..., ER

Some people will squirm and others may clutch a pillow, but the vast majority of *The Walking Dead* fans will chuckle and holler in celebration at the majesty of this vile thing. Somewhat reminiscent of one of the aliens in Peter Jackson's *Bad Taste*, the 'well walker' is where we see Greg Nicotero's makeup and effects' guys showing off. It remains one of the best 'gags' the show has ever done. After using Glenn as bait, the gang pull the undead soul to the top of the well, splitting its body in half, before the bottom half, guts and all, fall back into the water. Grim, but very, very cool. Bottled water for us from now on, thanks.



HIS NAME IS MUD

As the newfound object of the Governor's affections, Meghan's death at the teeth of this mud-covered beast is deeply upsetting, but hugely poetic. Rising from the wet dirt, its face is little more than a black cavernous hole and several not-so-pearly whites. Visually, Mud Zombie is impressive. Caked in muck, and with its face rising from the sand, it fights with the little girl before taking a big old chunk out of her. It's a shame, because Meghan had the potential to be the Governor's saving grace but, once again, his machinations brought about nothing but misery and death. Fool!



MANIAC COP

After waking up handcuffed in the back of a crashed police car, Lee Everett comes face to face with the man who, only moments before, was driving our protagonist to prison, but now he's crawling on his belly and vying for blood. As the first walker encountered in Telltale's excellent video game, and the player's first zombie kill, this one lives long in the memory. As Lee grabs the shotgun and blows a hole in the officer's head, the drama, tension and excitement of both the comic and TV series comes to life for a wholly immersive tale. We don't have a picture of this guy either, so if you want to see what he looks like you'll just have to play the game.



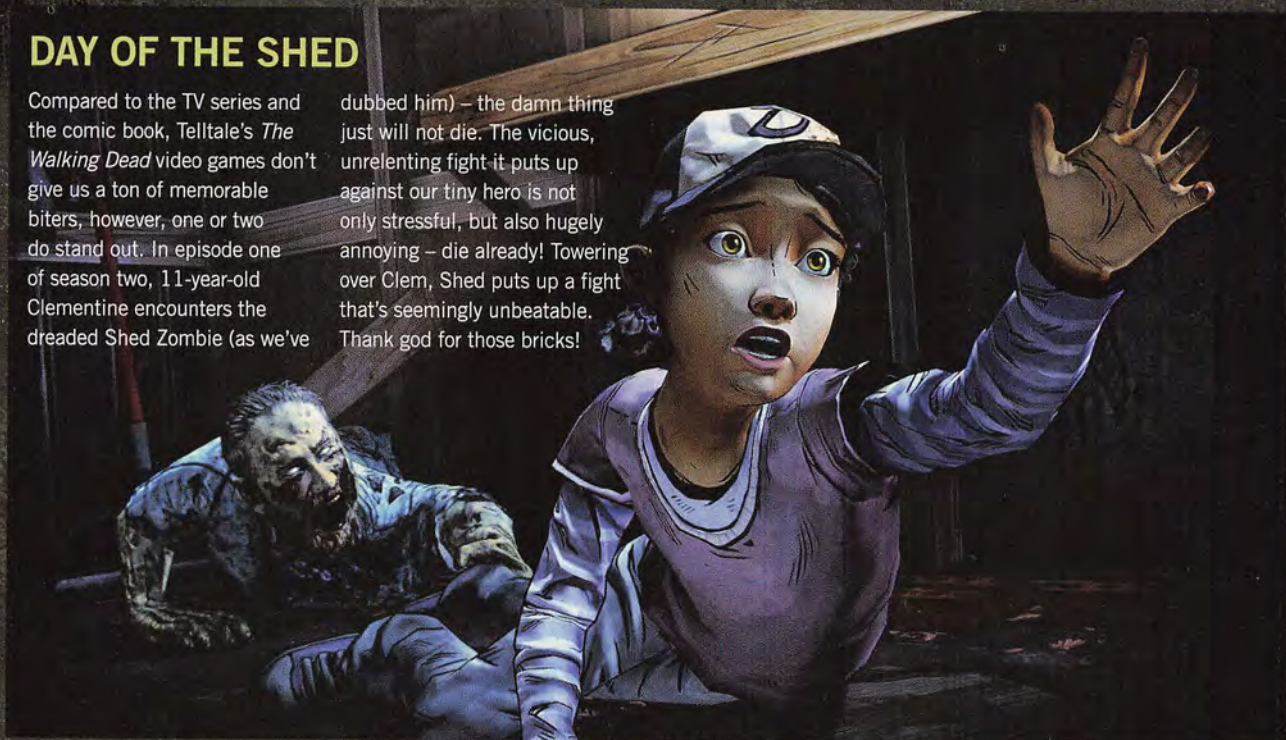
JULIE NOTED

Following her death at the hands of her teen lover, Chris, Julie's reanimation very nearly leads to the bloody demise of her pops, Tyrese, too. But, that close encounter pales in significance to her actually having turned at all. She wasn't bitten and, therefore, shouldn't be infected; yet here she is going all bitey. Her becoming a walker is a game-changer. It's clear from here that everybody is infected and upon death everybody turns. Rick sums this up in issue 24, announcing to the group "We are the walking dead."

DAY OF THE SHED

Compared to the TV series and the comic book, Telltale's *The Walking Dead* video games don't give us a ton of memorable biters, however, one or two do stand out. In episode one of season two, 11-year-old Clementine encounters the dreaded Shed Zombie (as we've

dubbed him) – the damn thing just will not die. The vicious, unrelenting fight it puts up against our tiny hero is not only stressful, but also hugely annoying – die already! Towering over Clem, Shed puts up a fight that's seemingly unbeatable. Thank god for those bricks!



WALKERS FACT FILE

NAME: The Walkers

PLAYED BY IN TV SERIES:

Many, including *TWDM*'s own intrepid reporter Tara Bennett

AGE: Various

JOB: Walking dead

FAMILY: Many

RELATIONSHIPS POST-APOCALYPSE:

Don't want to think about it

LIKES: Brains, guts, offal, flesh, walking

DISLIKES: Bullets, arrows, blunt objects, sharp objects, vehicles, fences, fresh fruit, explosives, fire, traps, salad

FIRST APPEARANCE: Issue one (comic); season one, episode one, 'Days Gone Bye' (TV)

CURRENT STATUS: All dead



JULIE BECOMING A WALKER IS A GAME-CHANGER. EVERYBODY IS INFECTED.

DO THE RIOT THING

There's something massively tragic about a zombie in riot gear: after all, this person presumably thought they were safe dressed like that, but now, as one of the innumerable walking dead, they look a bit silly. Visually, however, the riot gear walkers are memorable. Classic zombie movies have accustomed us to the undead adorning torn up, bloodstained denim and flannel, but to see a walker in this clobber is a powerful affirmation of *The Walking Dead*'s remit to do things differently. Also, when Rick removes the gas mask from one walker, it is one of the show's finest moments of gore – gross! •



BODY PARTS

THE WALKING DEAD PRODUCT PREVIEWS & REVIEWS...

THE WALKING DEAD: THE VIDEO GAME SEASON TWO EPISODE ONE

REVIEW

THE WALKING DEAD: THE GAME – SEASON TWO, EPISODE ONE

Developer: Telltale Games

Formats: Xbox 360, PlayStation3, PC, Mac, Steam, iOS devices

Release date: Out now

Age rating: M for Mature (US), 18 (UK)

RRP: Per episode \$4.99 (US), £3.99 (UK); Season pass \$19.99 (XBL/PSN), \$24.99 (PC/Mac)

It's been what seems like an age in coming but the second season of Telltale Games' adaptation of *The Walking Dead* is finally here. Why has this got us (and thousands of other gamers) so excited? Simply because it's so damn good – there's a reason why it won more than 90 Game Of The Year awards.

If you have yet to play this fantastic series, then we urge you to do so. You don't have to be a hardcore gamer to be able to play it; for one thing, it's more of an interactive drama than a video game in the traditional sense. It's particularly good if you've ever watched or read *The Walking Dead* and wondered how you would react in the depicted situations – being an interactive medium, Telltale's game puts you in the position of decision-maker, with the choices you make impacting on future events. It's possible to leap onboard straight away with season two – a brief highlights reel at the start of the first episode will take you through the key moments of season one – but to truly enjoy it, we suggest you give the original a go before diving into season two proper.

Enough of the sales pitch, time for the review. If you are reading this, we're assuming you've already played through season one (if not, stop reading now), and so know who the lead characters of Clementine, Lee, Omid and Christa are. While Lee is no longer with us (spoiler – told you to stop



reading!), his presence is still very much felt in episode one, entitled 'All That Remains,' with his young ward, Clem, now 11 years old, the game's main controllable character.

Clem's young age creates season two's main hook – no longer do you have the physical presence to fight off walkers, intimidate people or indeed reach high places. Thus, the gameplay is much more reliant on you using your wits and powers of persuasion to escape hazardous situations or manipulate people and scenarios to your benefit. Clem still remembers what Lee taught her as well, so despite her youth and vulnerability, she's no shrinking violet. Indeed, much like Carl Grimes in the main *Walking Dead* storyline, Clem is perhaps better suited to adapting and surviving in this world than many adults because she doesn't have such an attachment to the past.

Gameplay remains much the same as the original, with the decision-making and point-and-click exploration mechanic only slightly refined. So gamers who have played through the first season should have no trouble picking up from where they left off. Episode one certainly poses some tricky challenges,



but with the emphasis on storytelling rather than fast reactions, even the most casual gamer should be able to finish the game in roughly 90 minutes on first play through.

Ordinarily, sequels suffer from diminishing returns of enjoyment, with the follow up often unable to match the quality of the original. And while 'All That Remains' doesn't quite hit the highs of the first season, it still manages to deliver some great drama, horror and excitement that will keep players on the edge of their seat. We don't want to spoil the story too much – half the fun of playing Telltale's *Walking Dead* game is discovering the surprises that lie in store for yourself – but we will say that if you enjoyed the first season, the start of the second shouldn't disappoint you.

After just one episode, it's too early to say whether Telltale will be able to deliver the same immersive and emotionally powerful experience as it did in the first season, but for now, it's a great start. With four more episodes to come (at time of press), we simply can't wait to get our teeth stuck into the rest of the story. •

Review: Toby Weidmann

PREVIEW

AMC'S *THE WALKING DEAD* SERIES 4 POP! VINYL

Company: Funko

Retailers: Various

Ages: 5+

Released: Out now

RRP: From around \$9.99 (US), £11.99 (UK)

Cute is not a phrase that you often associate with AMC's *The Walking Dead*, unless you're talking about Daryl's hair-flick, but there's no denying that the Pop! Vinyl figures from Funko are anything less than that. Already into its fourth series, these adorable 3.75-inch high figures, with their big heads and wide eyes, make buttons look ugly.

Already in the range are Rick, Daryl, RV Walker, and Bicycle Girl (from series one); Michonne, Michonne Pet 1, Michonne Pet 2, Tank Zombie, and Glenn (in series two); and the Governor, Prison Yard Rick, Prison Guard Zombie, and Merle (from series three). Series four has now arrived, and adds five new figures to the range, namely Carl, Maggie, Penny, Walker Hunter Daryl, and Woodbury Walker. As you

can tell from these pics, they aren't your every day action figure, mixing charming styling with the grim world of *The Walking Dead*.

Daryl is a character who already has a Pop! figure, but this version is a little different, featuring his injured form from season two's 'Chupacabra,' replete with bloodied face and broken arrow sticking out of his belly.

Maggie is in full-on season three 'hell vixen' mode, with sidearm on her hip and machete in hand.

Carl, meanwhile, is sporting his dad's sheriff's hat, and carrying a set of prison keys.

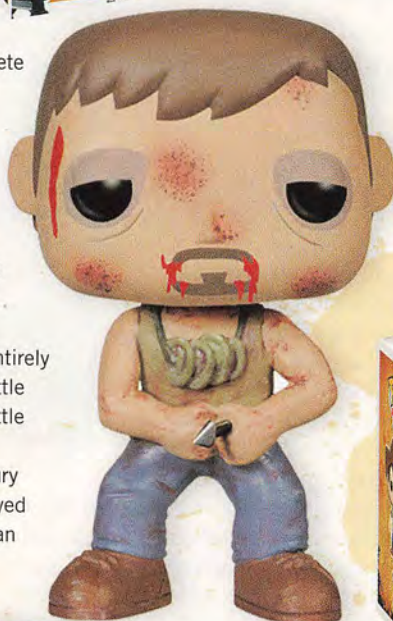
Penny is a kid figure of an entirely different type. The Governor's little baby girl looks hungry, and a little green around the gills.

The Woodbury Walker was played by none other than executive producer

Greg Nicotero in episode 'The Suicide King,' so this one is for all you creature effects fans (and Funko completists, of course).

As regular readers know, we're kind of obsessed with little figurines over here at TWDM Towers, and Funko's Pop! Vinyls, made from durable plastic, are as collectible as hell.

Preview: Toby Weidmann



SOUNDING OFF

"I don't think it's going to end well. I think it's going to be pretty bloody."



INTERVIEW

THE WALKING DEAD: THE FALL OF THE GOVERNOR, PART II AUDIOBOOK

Company: Macmillan Audio

Retailers: Various

Released: Out now

RRP: \$26.99

When Fred Berman speaks, people listen. An accomplished voiceover artist, the New York City resident has contributed to more than 50 audiobooks, with titles including *The Time Traveler's Wife* and *Dance With The Devil*. Those gigs entail bringing life to the words on the page, entertaining an audience and immersing them in the book's universe. Lately, Berman has become even more recognizable for narrating the popular *The Walking Dead* audiobooks, namely *Rise Of The Governor*, *The Road To Woodbury*, and *The Fall Of The Governor*.

"Doing audiobooks was something that was always in the back of my head," says Berman, who is also a stage actor and voices video games. "When I first got into working in voiceovers, it was as simple as my agent sending me to an audition. It was for a young adult novel called *The Last Holiday Concert*. I was lucky enough to book it. I've always loved reading and the art of storytelling and it went very well. It was just something I took to. The people I worked with were nice enough to call me in for more."

That's also how *The Walking Dead* audiobooks fell into Berman's lap. Macmillan reached out to him and as an avid follower of the series, Berman was only too thrilled to jump aboard.

"The first thing I do is read the whole book to get a sense of what it is, the story and the different characters," explains Berman. "If it's a work of fiction like *The Walking Dead*, where there are lots of different characters, I'll go through and make notes about each character. Maybe it's where I might pitch my voice. A lot of the time I'll try to cast them. A character may be Sam Rockwell. I could see him playing the role in the movie. I

won't necessarily try to impersonate Sam Rockwell, but it will inform where the energies of the voice go, or where I'll pitch it.

"Then once we get into reading, I'll go a little more instinctual, especially on the dialogue," he continues. "I'll just see where it takes me and hopefully my instincts are right. Obviously, when you're working on an audiobook, you can stop and go back."

Typically, Berman heads into a recording studio from 10am to 5pm and bangs out 100 pages a day. That's a lot of talking. Athletes stretch their muscles before a taxing event. It makes sense that Berman similarly prepares and looks after his vocal chords during the narrative process.

"I spent years doing shows and acting in other forms and getting my voice to where it is, which is fairly strong," says

Berman. "These books can take a toll on you. There's a lot of screaming, growling and dying gruesomely. I take

care of it with tea and I try not to go too crazy with the screaming. When I'm doing the audiobooks, I'm also in *The Lion King* on Broadway in the evenings. People are always like, 'Wow! How do you do those books and then do the shows at night?' Doing the books actually warms up my voice for the night. The nice thing about doing audiobooks is, unlike being on stage, you don't really have to project too much. You have that intimacy with the mic, so it's a little easier on your voice."

There's no other series on audiobook quite like *The Walking Dead*. For starters, it's extremely intense. Berman admits the material presents its own set of challenges.

"There is a huge fan base for *The Walking Dead* and you want to do right by them," reports Berman. "That was a fear of mine. I didn't want to

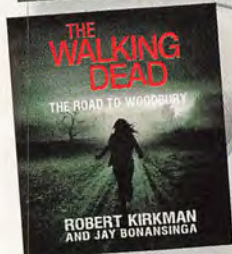
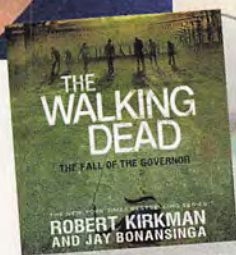
come in and screw it all up. A lot of people are coming into it completely fresh, but there are a lot of people who have been reading the graphic novels and are fans of the show and pick up the audiobooks. They expect a certain quality.

"The sense of urgency in these books is so much higher," he adds. "On a performance level, you can't really just walk through it. I do like to consider that I'm doing a performance. I'm reading a story and narrating, but in terms of the dialogue, I don't see how you can just read it. You have to go there. These characters are going through a lot of stuff."

The final instalment of the Governor novels, *The Fall Of The Governor, Part II*, was released in March. At time of press, Berman hadn't read the hardcover edition or signed on for the audiobook; he's usually brought in late in the game. However, he expects to be back and sounds eager to have listeners hear from him again soon.

"I'm really curious to see how these two worlds, how the world of the graphic novels combines with what Robert Kirkman is doing in the novels now," concludes Berman. "I don't think it's going to end well though. I think it's going to be pretty bloody. There's going to be zombies and people are probably going to die." •

Interview: Bryan Cairns



SHOP PET BOYS

Michonne's dismembered duo return courtesy of ThreeZero Ltd. No need to worry though, these guys are 'armless'!

"We've tried to bring out all of the gruesome details that you see in the show."

PREVIEW

AMC'S *THE WALKING DEAD* MICHONNE'S PETS FIGURES

Company: ThreeZero Ltd

Released: www.threezerostore.com, shipped worldwide

Available: Spring 2014 **RRP:** \$130

In the world of AMC's *The Walking Dead*, everyone has their favorite character – be it Rick, Andrea or even devil-may-care Daryl – but sometimes amid the struggles of our human heroes, it's all too easy to forget about the key players of the story, the walkers themselves. While often unintentionally merging into a single amorphous entity, there have been a number of memorable monsters over the series, but perhaps the most iconic members of the undead population to be encountered thus far are Michonne's two shambling servants, her Pets.

Previously unveiled ahead of the 2013 San Diego Comic-Con, these two figures mark the first addition to Hong Kong toy maker ThreeZero Ltd's brand new line of 1/6 scale characters based on AMC's hit show. Standing at just over 12 inches tall, these individually unique and fully articulated figures have been created to the highest industry standards and with unnervingly impressive attention to detail using reference material provided by the show makers.

"AMC's *The Walking Dead* is one of the best shows on television," notes Rick Privman, VP of Licensing and Distribution at ThreeZero. "With our incredible sculpting and special

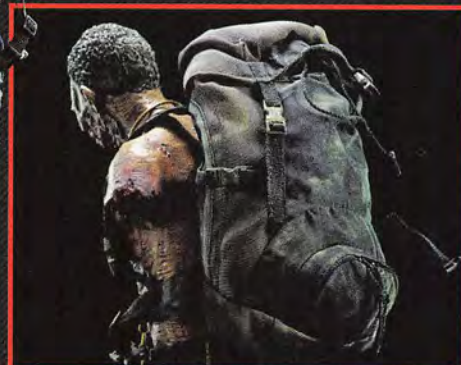
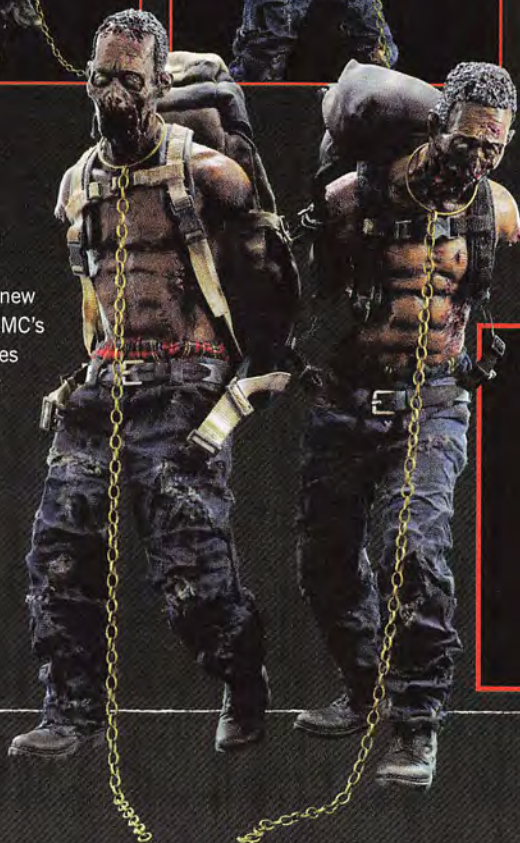
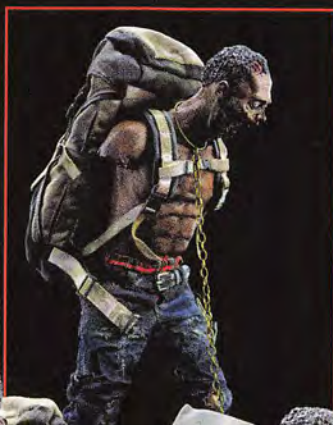
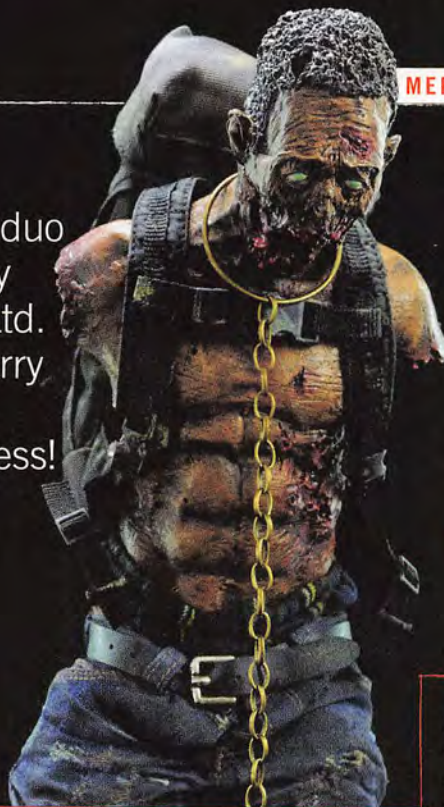
painting techniques, we've tried to bring out all of the gruesome details that fans see in the show. We're sure they will

love this new line and be excited for more *Walking Dead* figures to come."

Both Pets not only appear, but also feel, fresh from the grave, with PVC skins capturing that realistic rotting flesh effect. Additional components include metal leashes, genuine fabric clothing and removable backpacks to accentuate the Pets' 'lifelike' authenticity.

These have to be two of the most gruesomely accurate-looking action figures on the market, and as Privman says ThreeZero's line is set to continue this year, with the next additions rumored to be redneck relatives Merle and Daryl, followed by katana master Michonne herself. In the meantime, enjoy this gruesome twosome for what they are: the best pets you'll ever own. ♦

Find out more at: www.facebook.com/threezeroHK, www.threezerostore.com



DEAD NOTES

WRITE US...

EMAIL: walkingdeadmail@titanemail.com

TWITTER: @WalkingDeadMag FACEBOOK: Search 'WalkingDeadMag'

MAIL (US): The Walking Dead Magazine, 2819 Rosehall Lane, Aurora, IL 60503, USA

MAIL (UK): The Walking Dead Magazine, 144 Southwark Street, London SE1 0UP, UK

FREE WALKING DEAD GOODIES! BEST LETTER WINS A PRIZE!

A slightly shorter Letters page this issue, to make way for all that lovely fan art you've sent in. Keep sending us your letters, emails and posts. We won't be able to print them all, but we'll try our very best. Send your *Walking Dead* correspondence to walkingdeadmail@titanemail.com, with 'Dead Notes' in the subject line.

I recently read an *Entertainment Weekly* article about *The Walking Dead* (issue #1269), which stated that 50 Woodbury survivors were brought back to the prison. By my calculations, there should have only been 34 left. What's the official count?

Donald A. Kalwa III, Pontiac, IL

Oh, you folks really like to test us here at TWDM, don'tcha? We suppose with a keen eye and good math skills, a devoted fan might have been able to work it out... but with characters dropping like flies during the recent flu epidemic, at this stage, it's practically impossible. Also, don't forget that in addition to the Woodbury refugees, there have also been a number of stragglers brought into the prison fold (as long as they passed Rick's three-question test of course). If anyone's managed to crack the count, please let us know, but in the meantime, Donald, we're betting you're close...

Do you ever wonder whether fans will grow weary of seeing characters they have grown to love killed off – and that they might stop watching the show?

Carol Livingstone, via email

It's a pertinent question, Carol, and sure, all that death and desiccation can be rough at

*times, but arguably, it only adds to the realism of the show. In the world of *The Walking Dead*, nobody is safe from the chopping block (even Rick!), and isn't that exactly how a real-life zombie apocalypse would play out? None of us like losing our favorite characters, but as any writer worth their salt will tell you, if you want an engaging, objective and ultimately entertaining story, you have to kill your darlings.*

I love all of the features you've put in the magazine so far. The blending of the show with the comics, along with all the products available, has me so hooked that I'm bleeding out all my money over anything *Walking Dead* related.

However, I have two ideas for new features you could add to the magazine. Firstly, posters – a lot of my favorite mags sometimes feature folded posters in the middle of them and I need me some *Walking Dead* posters.

Secondly, a 'Returning Dead' feature, which would include interviews of actors who have previously died on the show; we could see how it's affected their careers, what they're up to these days, and so on.

Hope you like my ideas and thanks for your awesome mag.

Lowen Morrison, via email

DRAWN OF THE DEAD

Welcome to our Letters page's gruesome gallery, collecting together some of the fantastic fan art we've received over the past few months.

We've been sent a cornucopia of handdrawn fan art featuring your favorite characters, from the truly wonderful to the downright weird. We've been feeling a little bit guilty that we've had so little space in the mag to give them a proper showcase, so this issue we thought we'd devote a little more room to expose your work to your fellow readers, like a walker with his pants round his ankles. On the opposite page

and over, we've printed some of our favorites – offering a healthy mix of characters (not just Daryl!) – and we hope you're as impressed as we have been. If you fancy having a go yourself, just send us your art and we'll do our best to put them in print. All the contact deets can be found at the top of the page.

Howdy Lowen! Admit it, you just want a nice big photo of Norman Reedus to hang on the wall! Joking aside, we love to hear what our readers think of the mag – good points and bad – and are always hankering for fresh ideas. First off, you're not alone in your passion for poster art – we've had a number of similar requests from fans hoping to spruce up their living rooms. One slight problem – TWDM is not a stapled mag (in the biz we call it 'perfect bound'), meaning a double page poster is impossible. Also, if we take away two pages of editorial for a poster, that's two less pages of compelling copy to read. But we've certainly been thinking about doing this if the demand is there.

As for your 'Returning Dead' idea, hopefully you enjoyed our tête-a-tête with Sarah Wayne Callies last issue. We're hoping to grab some time with the likes of Jon Bernthal and Laurie Holden in future issues. Basically, watch this space!

Jeremy Dyer, Portland, ME





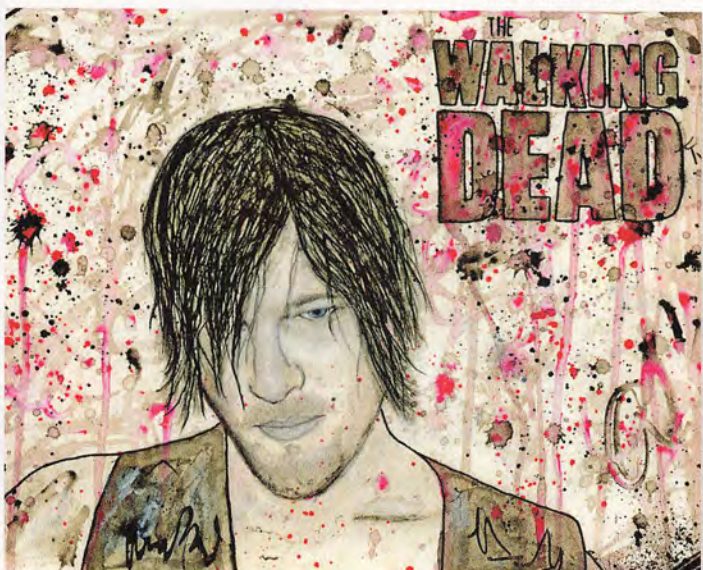
Steven Wilcox, via email

Puiz Calzada & Daniel Morales, via email



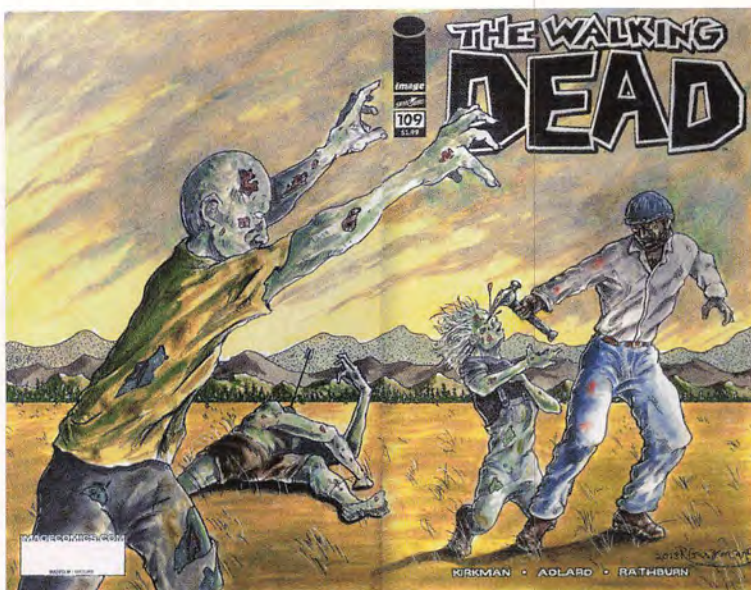
Ricardo Drumond, via email

Rebecca Lowe, via email





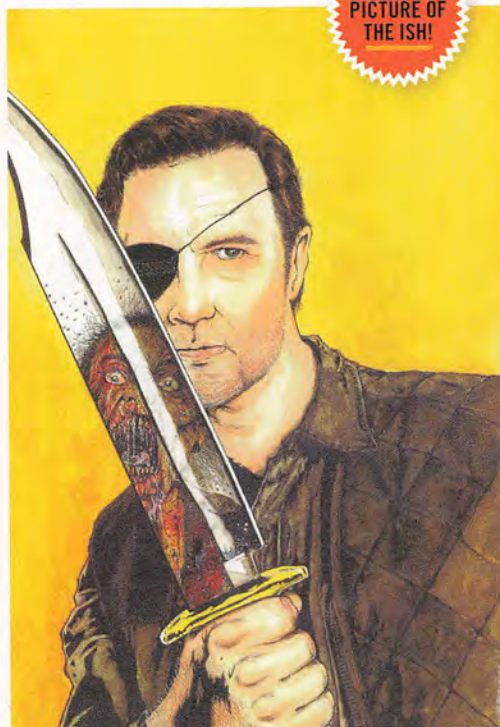
Harriet Claridge, UK



Richard Guzman, Redlands, CA

Aaron Gustafson, Rock Island, IL

TWDM'S
PICTURE OF
THE ISH!



We loved Aaron's Jekyll and Hyde treatment of the Governor so darn much, that we're awarding him this month's coveted 'picture of the ish' prize! Well done, Aaron -- a copy of the Haynes Zombie Survival Manual is on its way to you!



APOCALYPSE NECESSITIES

Being prepared is essential, whether in a zombie apocalypse, or a real-life natural disaster. That's the thinking behind the AMC's *The Walking Dead* Survival Kit, produced in partnership with First My Family...

PREVIEW

AMC'S *THE WALKING DEAD* SURVIVAL KIT

Company: First My Family LLC

Retailers: www.firstmyfamily.com, shipped worldwide where available

Age rating: All ages

Available: Pre-order now

RRP: \$129.99

In any emergency situation, being prepared is what could save your life. On a show like AMC's *The Walking Dead*, the characters are constantly surviving on a knife-edge, making it the perfect partner to produce a real-life survival kit.

Andrew and Angie Torres are co-founders of First My Family LLC, a family-owned business dedicated to providing emergency kits and supplies to families, businesses and local communities. They started the company on the premise that family always comes first in a disaster, and they hope that their 36 years of combined experience will help protect loved ones.

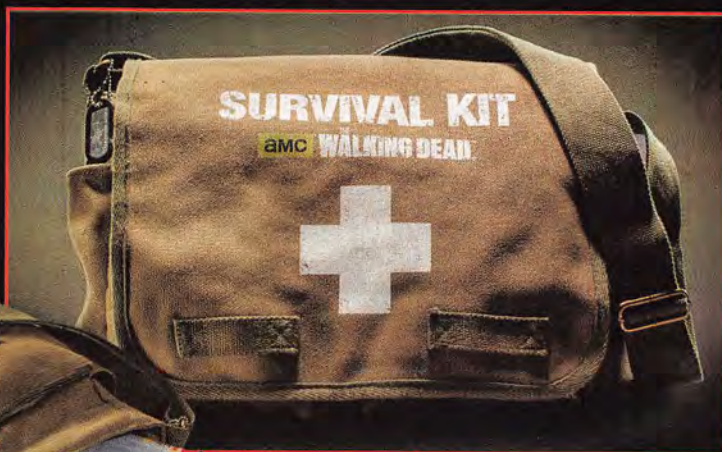
The idea for the AMC *The Walking Dead* Survival Kit came about while the Torreses were watching *The Talking Dead* and a member of the Zombie University discussed how important it was to be prepared for any disaster, listing some basic supplies. On a show like AMC's *The Walking Dead*, the characters survive on a knife's edge, making it the perfect partner to produce a real-life survival kit. Andrew Torres says: "It took about a year of discussions with AMC and a lot of design and bag samples but we

finally ended up with a great kit that provides a real-scenario value."

Emergency preparedness is clearly something First My Family takes very seriously. Torres notes: "It's a high-end bag. There are some crazy survival bags out there, huge bags, but we didn't want to do that. We wanted something you could buy for your mom and dad; that you could throw into the back of your car; that you could keep at home."

He continues: "The contents of our kit are designed to help two people survive for about 72 hours. We have basic level survival items, everything you could use in those first three days to survive. It's not a gimmick. We wanted something that was useful that provided value to those who bought it."

The contents of the kit can also be upgraded with additional items from the First My Family range of supplies, including such bestselling equipment as emergency radios, the life-saving



On a show like AMC's *The Walking Dead*, the characters survive on a knife's edge, making it the perfect partner to produce a real-life survival kit.

THE KIT INCLUDES*

- Exclusive 'AMC's *The Walking Dead* We're Survivors' Patch (for the first 10,000 orders)
- Military-style messenger bag with brass fittings and custom *The Walking Dead* logo
- 2 x Datrex 2,400 calorie emergency food ration. Stays fresh for up to five years – certified by the Coastguard
- 12 x Datrex 4.22 oz packs of emergency water. Stays fresh for up to five years – certified by the Coastguard
- 1 x Premium Lifeline first aid kit, made up of 85 items
- 1 x LifeGear Glow LED flashlight. Lasts for up to 400 hours
- 2 x Emergency Mylar space blankets
- 2 x Emergency ponchos for severe weather conditions
- 1 x Leather palm work gloves for moving debris and other tasks
- 1 x Waterproof match booklet (where permitted – it is illegal to post matches in some countries)
- 4 x Procedural face masks

* Items are subject to change due to fluctuations with availability.

LifeStraw (able to filter 99.9999 per cent of waterborne bacteria) and the very popular Four Person Emergency Kit.

Recent disasters worldwide serve as a reminder that the need to prepare for the worst is vital. "Our goal with First My Family," says Torres, "is we want everyone to be prepared. We hope people will see the kit for what it is, that it's a really valuable and useful tool. It's cool that

it's branded with *The Walking Dead*, but we want people to recognize the need to be prepared... Partnering with AMC on *The Walking Dead* allows us to broadcast to a larger audience about the need to be prepared. Something we couldn't have done without their help. We hope people recognize its very real value." •

For more details, visit: www.shopthewalkingdead.com

FAN FOCUS

To take part in our search for the number one *Walking Dead* fan, just answer the questions below and send them, along with a photo of yourself, to walkingdeadmail@titanemail.com. A prize is up for grabs for each issue's winning entrant.

So who's our contender for the ultimate *Walking Dead* fan this issue? Well, it's someone who was Governess of a Zombie Crawl, so she has to be in with a shout for world's number one fan. To take part in our FF section, just answer the questions below and send them, along with a photo of yourself, to walkingdeadmail@titanemail.com. There is a prize for each issue's winning entrant – this issue it's a Robert Kirkman-signed copy of our San Diego Comic-Con 2013 exclusive variant of *TWDM* Issue #5.



NAME: Alina McLaughlin **AGE:** 21
FROM: Fort Collins, Colorado

How did you first hear about *The Walking Dead*?

My dad and brother started watching season one when it came out. It took me a couple of months to start, but I have been watching it religiously ever since. I avoided the comic initially, because I thought reading it would give away spoilers for the show, but when I finally got over myself and read it, I fell even deeper in love.

In what ways has *The Walking Dead* affected your life?

Pretty much in every way. Of course, being an ultimate

fan, I've got my room stocked full of vinyl figures, posters, shirts, books, comics, as well as stuff in and on my car, on my phone, and a huge *Walking Dead* banner on the outside of my house. I was also the 'Governess' for Zombie Crawl and I have a zombie bite tattoo.

What's been your favorite *Walking Dead* moment so far (comic or show)?

Oh boy, that's a very hard question. In the comic, I'd say when Shiva came out of Ezekiel's truck and attacked the Saviors in issue 114,

because that was bad-ass. But in the show, probably every scene that shows how much Daryl Dixon has grown as a part of Rick's group. From the scenes in season two of him talking to Carol, the awesome, "I may be the one walking away, but you're the one that's leaving... again" speech in season three, right up to the most recent stuff in season four. He's just a strong, remarkable character, which leads into...

Who's your favorite character and why?

It's currently Daryl (like every other fan girl!), but it wasn't always him. Shane Walsh was my favorite from

the beginning, until his end. I loved and supported every decision he made, which pissed off a lot of my friends. I guess it was Jon Bernthal's brilliant performance that just sold it to me. After he was gone though, Daryl stepped up and I've been all about him ever since. Also I've gotta give a shout-out to Glenn and my girls, Andrea and Maggie!

How big a fan are you?

Well, I traveled 10 hours to see *The Walking Dead* landmarks, such as the church in season two and the bridge in season three. Then traveled three more hours to Atlanta to go to the Walker Stalker Con and meet

the cast of the show – Norman Reedus, Steven Yeun, Laurie Holden, Chandler Riggs, Sarah Wayne Callies, and Melissa McBride, to name a few. Not only was it freakin' awesome, but it also made me feel like I've done it all and become their number one fan.

How many friends have you converted into fans?

Two... I don't have many friends. Besides, everyone is already a fan of *The Walking Dead*, so my job has been pretty easy so far.

What's your most prized piece of *Walking Dead* merch?

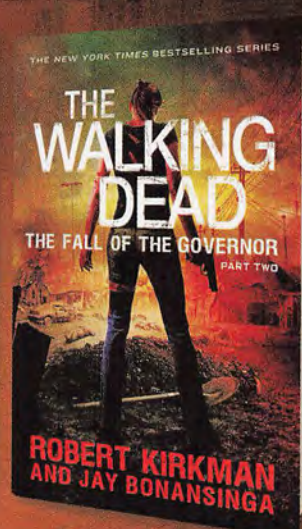
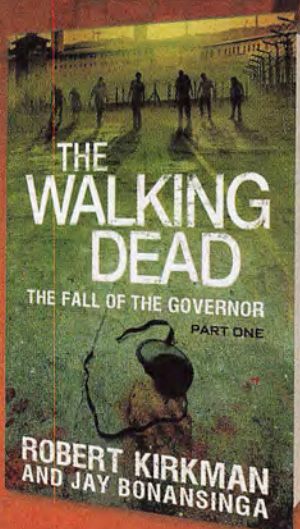
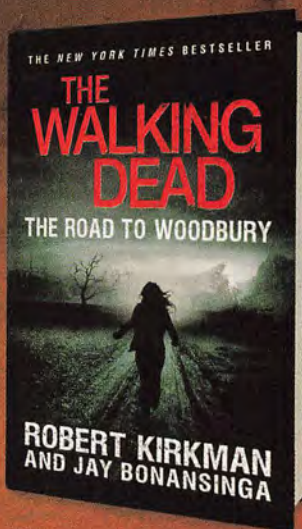
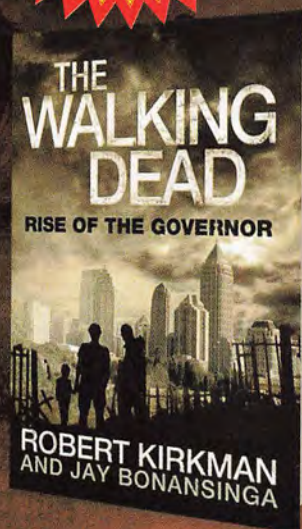
I bought a Daryl Dixon bag back in Woodbury (aka Senoia, GA), and then got it signed by Norman Reedus a day later at the Con. So I'd say probably that. Yeah, definitely that.

Anything else you wanna say?

I think the last thing that would complete my life (besides meeting a couple more cast members and Robert Kirkman) would be seeing my picture and these answers in this wonderful magazine. That's the last piece of evidence I need to title myself as the 'Ultimate *Walking Dead* fan.' [Your wish is our command! And now you have a Kirkman-signed copy of the mag to add to your collection – ed.] Thanks for making such a kick-ass magazine – keep it up!

Remember to send your answers with a photo of yourself to: walkingdeadmail@titanemail.com. Please send a large photo, too small and we can't print it. Also please include your full name and address (don't worry, we won't print the latter), so we can send out your prize!

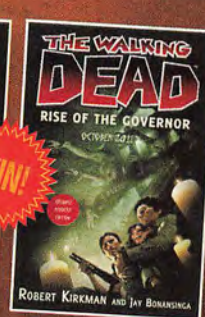
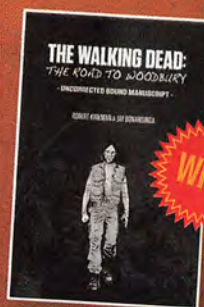
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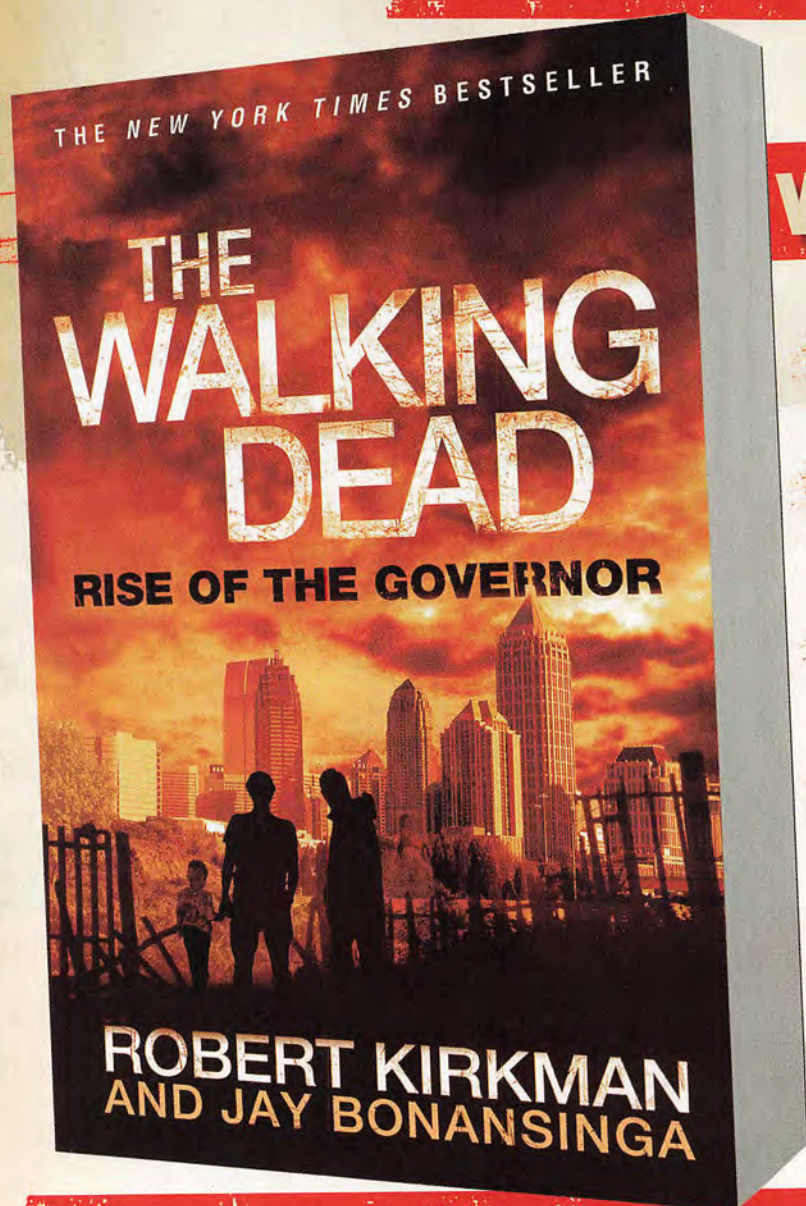
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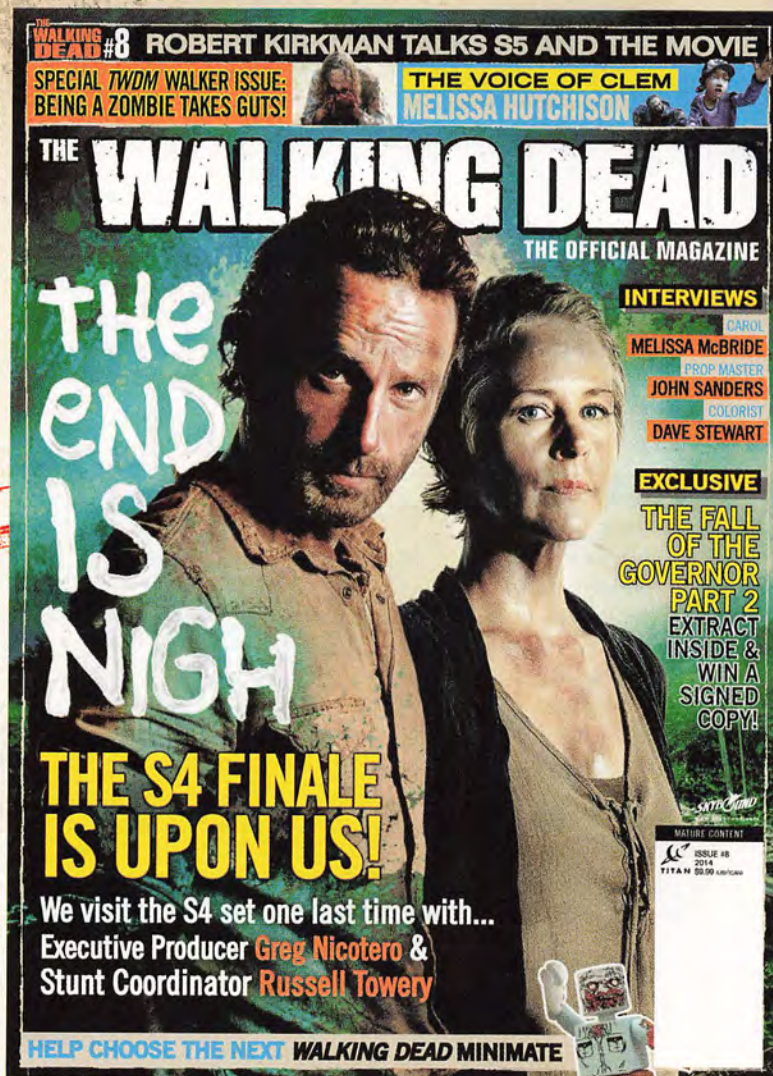
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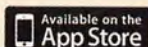


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END TRAILS

DEATH SENTENCE

Our new 'End Trails' feature takes a look at those characters who were doomed to end up as worm food as soon as they stepped into frame. They may last one issue, they may appear in several, but they have a 'death sentence' hanging over their heads from the moment we meet them. **WORDS: Dan Auty**

THE CONDEMNED

Ethan lasted a grand total of one issue. He was a resident of the Hilltop community, sent on a mission along with three others to negotiate with the Savivors. We meet him as he returns from this mission alone, shortly after Rick has arrived.

YOU'RE DOOMED

There are various ways to spot an inevitable *Walking Dead* victim. Someone telling a partner or family member they love them

shortly before setting off on a dangerous mission. A reckless disregard for orders or safety. Someone covering up a potential wound after an encounter with a walker. But few things spell out a character's looming demise more clearly than to be greeted



with the words: "C'mon Ethan — you're safe now." Uh-oh!

AHH... WE LIKED THAT GUY!

We don't have very long to get to know Ethan, but we can ascertain three facts about him before his gruesome demise. He's a clearly a brave and loyal member of Hilltop, having embarked on a dangerous quest to Negan's lair. He and Rick share a similar taste in fur-hooded winter coats. And he has no problem stabbing an old guy in the belly if he thinks it will save a young lady.

NICE KNOWING YA!

After Ethan knifes Gregory in order to save a mystery woman called Crystal, Rick steps in and after a quick grapple in the mud, introduces Ethan to his own blade. Ethan's time in *The Walking Dead* is so fleeting that he's pretty much forgotten by the next page. But at least he avoids being eaten, and is killed by a man with similar tastes in outdoor apparel. *



THE SECRET DIARY OF A WALKER

It's not easy being a zombie in *The Walking Dead* world, as our week in the life/death of an undead walker shows. Diary entries transcribed by Dan Auty...



MONDAY

Getting ready for the annual Walkers' Walk, a charity event that gathers zombies from all over the county. There's a misconception about the term 'walkers'; the fact is, we simply love walking, rambling through the countryside and enjoying a beer and limb platter after a long day on our feet.

TUESDAY

There is concern among some of our members about encountering normos on the walk. I think they remember last year's debacle, when some less dedicated participants stopped to snack on a lost family and barely made it to the finish. It's this sort of behavior that gives us all a bad name.

WEDNESDAY

Training. I'm worried about my ankle. The flesh is long gone and the bone looks distinctly brittle, but I'm hoping it holds. I know it's all for fun, but I don't want to be dragging a gooey

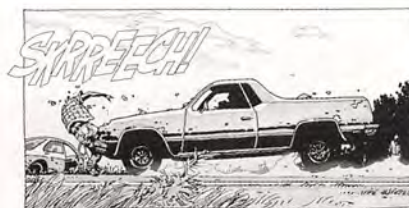
stump across the finish line, that would just be way too embarrassing.

THURSDAY

Tomorrow's the big day! Fat Al is joining us. I think it's because Sally's coming, too. Frankly, he hasn't a chance — not only is he a bit too partial to brain sundaes, he's rocking an arm-stump-and-vest look that really isn't her thing. Still, pat on the back for effort...

FRIDAY

Things didn't go quite as planned. Al, Sally and I were enjoying the countryside, stretching what remains of our legs, when from out of nowhere these normos came racing down the lane in a car, sending me and Sally flying and leaving poor old Al as asphalt patty. Barbarians! *



JUDGE, JURY & EXECUTIONER

Sonequa
Martin-
Green



It's fair to say Sonequa Martin-Green is still a relative newcomer to TV screens despite making her broadcast debut in an episode of *Law & Order: Criminal Intent* back in 2008. It was her recurring roles in *The Good Wife* and *NYC 22* that helped showcase her talent before she landed the role of Sasha in the third season of AMC's *The Walking Dead*. Signed on as a series regular at the beginning of season four, Martin-Green's Sasha has proven to be an expert survivalist – not even a killer flu was able to take her down. Fighting walkers week in, week out in the wilds of Georgia is all a long way from Russellville, Alabama, where she was born and raised. But does she prefer ninjas to pirates? *TWDM* finds out. **INTERVIEW:** Bryan Cairns



What's your idea of perfect happiness?

God. Fulfilling dreams. A life with my husband.

Is the glass half empty or half full?
Half full.

What items do you always carry with you?

I always carry my phone, my wallet and my Chapstick.

What's your personal motto?
Live life to its fullest.

What was the last book you read, fact or fiction, and how was it?

Wow! I can't even remember the last book I finished. I'm reading *A People's History Of The United States* by Howard Zinn, which is amazing. It's fact, though.

What is the first item on your shopping list?

Blouses.

Who has been the biggest influence of your life?

God.

What's your biggest phobia?

I try not to be afraid of anything. The dark?

When was the last time you were star-struck?

Ryan Gosling walked into a diner once. I just respect his work so much that I stared for a while. I didn't speak. I was like, "Wow! There he is." Great actor!

What do you enjoy drinking the most?

My favorite drink is probably sweet tea.

If you weren't an actor, what would you like to be?
A psychologist.

How long is a piece of string?
A foot.

Ninjas or pirates?

Oh, ninjas all the way.

Spaceship or time machine?
Time machine.

Robert Kirkman – genius or madman?
Genius.

Have you lied at all during this interview?

Nope [laughter]. This was fun. •

Follow Sonequa Martin-Green on Twitter: @SonequaMG



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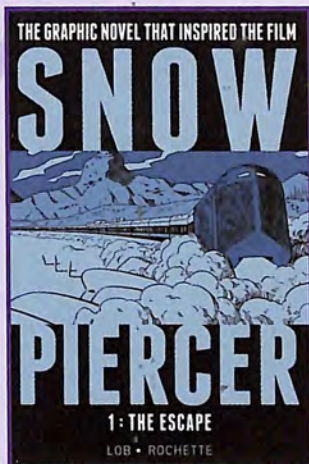
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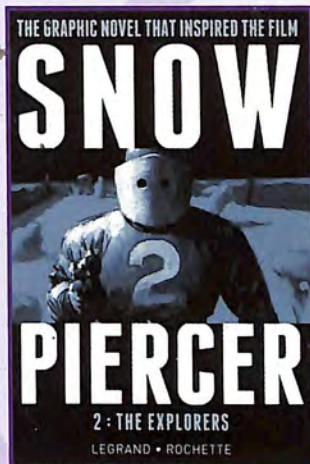
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